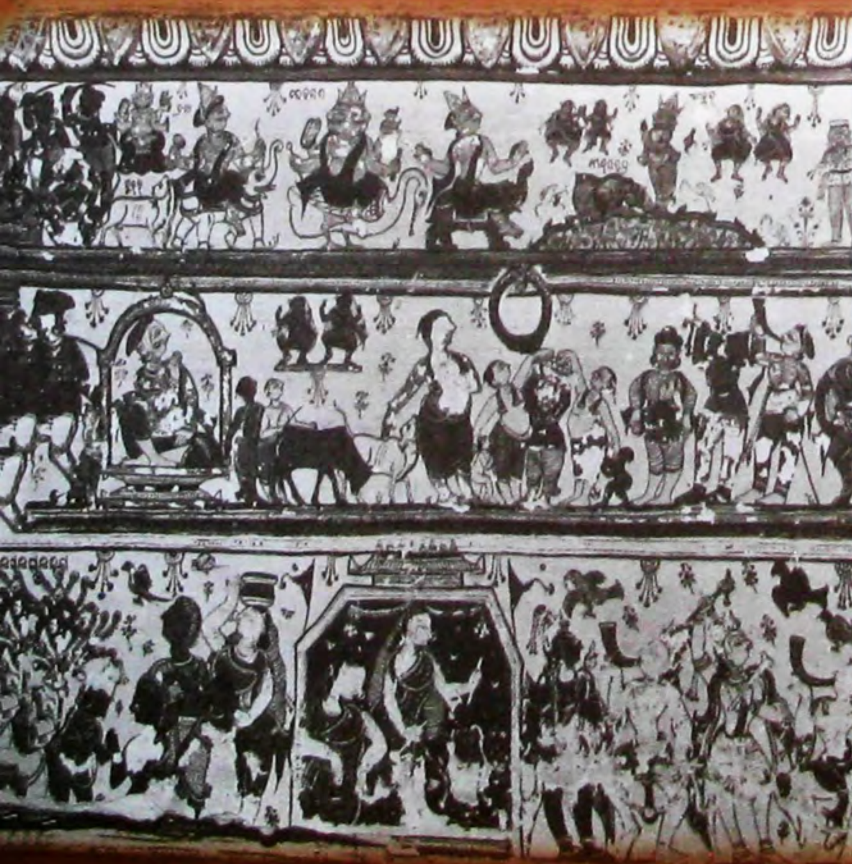
Art: Regional Traditions

# THE TEMPLE OF JAGANNĀTHA

## Architecture • Sculpture • Painting • Ritual

Dinanath Pathy





This publication for the first time focuses on a local art tradition in Orissa, vividly documented and substantiated with visuals. The archaic cult of Jagannātha that upholds Oriya nationalism and claims to be the central focus of Orissan art and culture mirrors in this study with an extra tinge of local flavour — the essence of this book. The readers will discover a socio-religio-cultural structure supporting an art tradition in the Jagannātha temple of Dharākote, a remote princely town in South Orissa. When a large number of Jagannātha temples in Orissa are languishing under want of patronage, such a study highlights the importance and need of documentation which has been painstakingly undertaken by the author. The architecture, sculptures, paintings and rituals of the Jagannātha temple of Dharākote provide an insight into the cult embedded in the glorious Orissan tradition. This insight in fact is the model for further study and research in different geographical units. With growing concern for regional and local researches, this publication has national relevance as an art historical and art ethnological study.

Rs. 1600


Map of Orissa
scale = 1=20cm
SUNDARGARH
Sundargarh
MAYURBHANJ
Baripada
Sambalpur
SAMBALPUR
Keonjhar
KEONJHAR
Balasore
BALASORE
DHENKANAL
Dhenkanal
Bolangir
BOLANGIR
CUTTACK
Cuttack
Phulbani
PHULBANI
KALAHANDI
Kalahandi
Bhubaneswar
PURI
Puri
GANJAM
Chatrapur
KORAPUT
Koraput

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# THE TEMPLE OF JAGANNĀTHA

## Architecture Sculpture Painting Ritual

Dinanath Pathy




SUNDEEP PRAKASHAN
NEW DELHI

Dinanath Pathy

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Architecture Sculpture Painting Ritual

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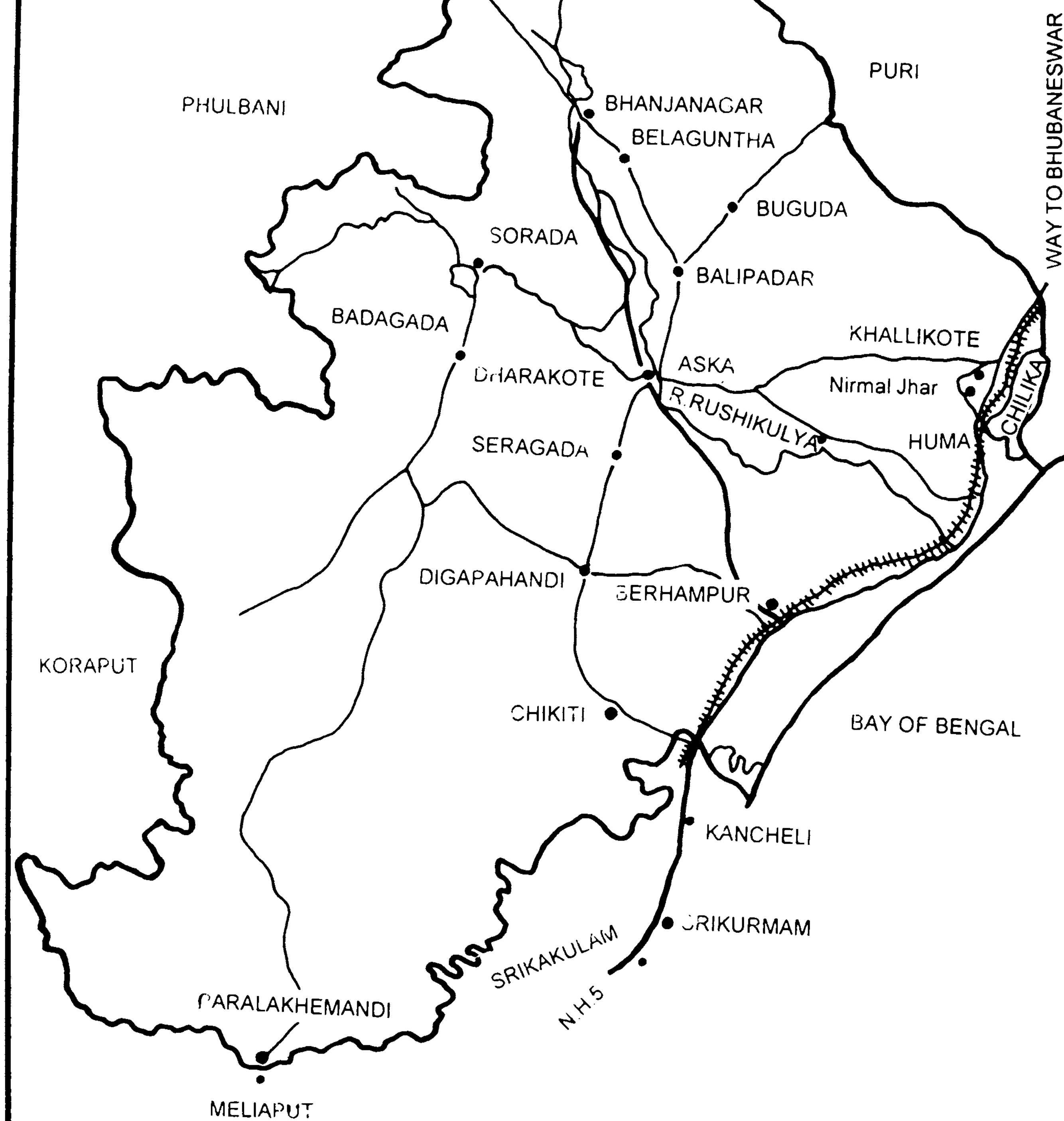
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# INTRODUCTION

Orissa is fabulously rich and renowned for its magnificent temples. The temple building tradition is roughly two thousand years old and it did not die out with the Sun temple at Koṇārka, as most of the scholars believe. In fact, the tradition continued in various parts of Orissa highlighting regional variations and local styles. The recent publications* brought out by Indian National Trust for Art and Cultural Heritage draws our attention to a long list of unprotected monuments that are neither covered by Archaeological Survey of India nor by Orissa State Archaeology. Surprisingly, a large number of later temples and *maṭhas* in South Orissa, not included in the list of protected monuments, have exquisite murals in their interiors. For a comprehensive study of Orissan painting, and their stylistic moorings, these would serve as valuable documents. In early eighties, we had focussed on the rich and lively mural traditions, particularly of south Orissa in our publications**.

Works on temple architecture do not include studies on murals. Reasons are obvious, the earlier temples, even the medieval ones do not possess murals, and the later temples with murals have not been considered seriously for inclusion into the format of archaeological survey. Moreover, the studies, are concentrated in and around the great ancient and medieval temples of Bhubaneswar, Puri and Koṇārka. The south Orissa has been neglected, although it has a distinct stylistic development of art traditions.

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| * B.K. Rath | *Forgotten Monuments of Orissa.* Publication Division. New Delhi. 1996. |
| ** Eberhard Fischer, Sitakant Mahapatra, Dinanath Pathy | *Orissa Kunst und Kultur in Nordost Indien,* German, Museum Rietberg, Zurich. 1980. |
| ** Dinanath Pathy | *Mural Paintings in Orissa,* Lalit Kala Akademi. Bhubaneswar, 1980. |

Jagannātha temple and the cult of Jagannātha have played a major role in the formulation of kingship and their relation with feudatory chiefs and *zamindārs* in central, coastal, and south Orissa. The Jagannātha temple of Puri, therefore, began to act as the surrogate concept of sovereign authority. The other temples followed the Puri model. *The Cult of Jagannātha and the Regional Tradition of Orissa,* 1978 by Eschmann, Kulke and Tripāthi is a major work on the cult and the temple of Puri. But it is not a documentation of the temple, its architecture, sculptures and paintings. While the present deplastering on the Puri Jagannātha temple has brought to light a great wealth of sculptural materials, the mural paintings inside do not stand in conformity with the sculptures in terms of style, workmanship, and antiquarian value. Moreover, a greater portion of the murals are the handiworks of non-traditional *çitrakāras*. Therefore, the structural harmony of the Puri temple has been vitiated by the neglect and upkeep of its murals. Thus the Puri temple no longer stands as an adequate model of the cult.

I was looking for a Jagannātha temple which would fulfill my ambitions of documenting the architecture, sculptures, paintings and traditions in their best state of preservation in a cultural context. I found Dharākote temple to be the ideal model. My selection was based on the following premises.

Dharākote was not a very important *zamindāri* like Ghumusara to be the target of attack by the British administration resulting in the destruction of cultural property and tradition. It was neither too small like Taraḷā to be ignored in the historical evolution. As a town, Dharākote has undergone the process of urbanisation, but, not to an extent of losing its identity. The *Rājā* of Dharākote has not deserted his palace and the town and migrated to Berhampur as it has happened in the case of other *zamindārs* of Digapahaṇḍi, Khallikote and Çikiṭigaḍa.

The *Rājā* lives here amidst his once-upon-a-time subjects *(Prajā)*. The town has retained its traditional milieu and structure. People of different castes and the temple servants live within a multi-caste hierarchy. The interaction between the palace, the town, the *Rājā,* and the *Prajā* exists even today. The *Rājā* is regarded as the representative of Jagannātha and yet his Lordship is still deployed to sweep the floors of the chariot. It is a privilege enjoyed only by *Çaḷanti Viṣṇu*. The *Rājā,* who has been often elected to the Orissa Legislative Assembly, depends mostly on his people and enters into a new kind of relation beyond the parameters of the traditional interrelationship.

Dharākote represents the temple, the *Rājā* and the artisans with a structural frame work of a regional tradition. The methods adopted for the study are therefore both art historical, art ethnological, textual as well as contextual. I have tried to build up reference materials based on interviews with temple servants and the *Rājā*. At the same time, I have also tried to arrive at conclusions for art stylistical evaluation in the light of existing archaeological and archival material. I have assessed both the findings supplementing each other in support of a South Orissan tradition.

The present study emphasises upon Jagannātha as an institution that grew in South Orissa in the eighteenth and nineteenth centuries and became a part of the kingship and local administration. The

*zamindārs,* or the local kings, played a major role in preserving the art and cultural traditions and to foster a regional culture. They imitated the Puri kings and conducted themselves as the first servants of Jagannātha. They have patronaged painters, preists and other local talents. This tradition is still active and functional in remote areas far from the centre point, Puri.

A stylistic analysis of the sculptures and paintings include their special compositional structures, perspective architectural details, arrangements of landscapes, delineation of human figures, designs of costumes, ornaments, and the characteristics of line and colours. The study also attempts to make a comparative, stylistics through gleanings from *paṭa* paintings, palmleaf paintings, and murals of South Orissa and of *Śrikākulam* district in Āndhra Pradesh. The regional style can also be deciphered from the earliest traces of mural paintings found at Jayantigaḍa, Buguḍā situated close to the town of Dharākote. Therefore, the paintings of Dharākote juxtaposed in the light of other regional forms establish a distinct school and a tradition on its own, quite different from that of the much publicised Puri paintings. The stylistic analysis asserts an identity that was hitherto lost within the board nomenclature of Orissan art tradition.

This doucmentation of temple tradition makes a holistic study for a regional art style. The daily rituals, annual ceremonies and festivals therefore have been included in this project. This temple has a number of *sevakas* starting from the king, the first servant to the menial, the last one who sweeps the temple floor. Although this system is not codified as it has been done in the Jagannātha temple at Puri, the tradition in Dharākote reflects the rituals and the *Çhatiśā Niyoga* of the Puri temple in a miniature format.

The appendices incorporate lists of the temple sculptures, paintings, crafts persons living in Dharākote alongwith information on some temple records and a detailed glossary consisting of local terms in painting and architecture.

With the growing concern for regional and local studies for ascertaining their contribution to the formulation of a provincial/national style, the present publication fulfills an important purpose and aspires to be a basic doucment in the field of Art History. While photography is prohibited in the Puri temple and there are a number of restrictions and dogmas at Puri, Dharākote temple provides liberal opportunities of research that facilitate this study on the temple and the cult.

The catholicity of attitude of the authorities in Visva Bhārati University enabled me to keep up this project as a partially residential student. The University as well as Kaḷā Bhawan, have been extremely generous to extend me all facilities. I, therefore, thank the University authorities, Principal, and the staff members of Kaḷā Bhawan.

I am greatly indebted to my teacher Kanchan Chakraverti, Departpment of Art History, Kalā Bhawan, Visva Bhārati who has been my constant mentor and inspirer in preparing this project. His love, affection and scholastic guidance have enabled me to complete this work.

In late seventies, I had shown this temple to Eberhard Fischer, Director of the Museum, Rietberg, Zurich who instantly after viewing the murals came up with the idea of an individual monograph on the temple and persuaded me to take it up. He showed his concern for the deteriorating status of the murals. We both had a long discussion with the Rājā Saheb and Dr. Fischer even cautioned the Rājā Saheb that he might loose his family heritage if the murals were not protected. What a pity ! During all these years, nothing tangible could be done to protect the murals, and the loss is stupendous. Now, a number of murals have simply been wiped out. I increasingly admire Dr. Fischer's vison while this book goes for print with documents of the lost murals which he had photographed in 1977. I, value the words of B.N Goswamy too who on seeing the photographs in our book *Orisssa Kunst und Kultur in Nordost Indien* wanted me to go for a single monograph on the temple. Kapila Vatsyayan, on whose academic agenda the Orissan art figures as a major concern, insisted for documenting the regional temples of Orissa. The present publication reflects all these ideas and concerns.

Ananta Nārāyaṇa Singh Deo, the present *Rājā* of Dharākote has been king enough to lend me all support for this project. I had the unique distinction of being his guest in the royal palace many a times during my survey and research work. As an artist and art historian, I have derived immense satisfaction spending several nights amidst old paintings, furniture, textiles and handicarfts in his palace. I am also thankful to him for his valuable information on the temple and his lineage. His son, Prince Kishore Chandra Singh Deo has also extended his whole hearted cooperation during the absence of his father at Dharākote.

Photographing the murals from the scaffoldings involved a peculiar problem. To Climb on a higher level than the deities enthroned below was initially objected to by the priests. It was due to the intervention of Biswa Bihāri Khādangā, the then, Art teacher of the local high school, that the photographing was possible. Biswa Bihāri had considerable influence in the town, and this made things easy. He also provided me with interesting information on the temple. His wife Pankaja and their children not only accomodated several groups deputed by me to Dharākote on project work in their house but saw to it that they got substantial and delicious food to keep them happy. This group consisted of Bāḷakṛṣṇa Nanda, Dilip Kumār Tripāthy, Mānas Rajan Jenā and Asoka Praharāj. I am thankful to Bāḷakṛṣṇa Nanda for the temple plans.

D.N. Rao has accompanied me to Dharākote several times to photograph the temple murals, sculptures and festivals. I have used most of his photographs in this book. I am thankful to him for his time and company. Rāmahari Jenā, R.P. Dās, K.S. Beherā, B.K. Rath and Bhagabān Paṇḍā were of great inspiration, strength and assistance to me in this project. Rāmahari helped in local coordination, R.P.Dās, K.S. Beherā and B.K. Rath in sharpening my understanding of architectural features, and Bhagabān Paṇḍā of literary inputs.

During the preparation of this project a number of my colleagues, friends and well wishers have helped me in various ways. They are Jogindra Mahāpātra, painter from Dharākote; Rāma Prasada Paṇḍā, the paṇḍā of the Jagannātha temple; Lokanāth Baxipatnaik, a retired employee of Dharākote palace;

Netra Utsava Das, *sthapati* from the village Mathura near Dharākote; and Mihir Kumar Sāhu, an alumni of Visva Bhārati University. I remember with gratitude their help at the time of this publication. Without the help and co-operation of the *sevakas* of the Jagannātha temple and inhabitants of Dharākote town, my project would have remained incomplete. These interactions have enriched my knowledge and information about the temple.

Lastly, Sundeep Singhal of Sundeep Prakashan deserves my thanks for taking up the publication.

Ratha Yātrā
3rd July 2000

Dinanath Pathy

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252. Mural from Vṛndābanaçandra temple, Dharākote palace complex.

CHAPTER ONE

# ART : REGIONAL TRADITIONS IN SOUTH ORISSA AN OVERVIEW

South Orissa presently comprises the districts of Ganjam, Phulbani and Koraput. The narrow strip of coastal land in-between the eastern ghāṭ ranges and the Bay of Bengal is fertile. The area beyond the eastern ghāṭ slowly rises in altitude, and gradually merges with the hilly tracts of the western and southern parts, which are covered with thick forests. The legendary Daṇḍakāraṇya forest of the *Rāmāyaṇa* is located on the southern extreme of this region in the district of Koraput. The important rivers which flow in this area are Ṛṣikulyā, Vaṁśadhārā, Mahendratanayā, Nāgāvaḷī and Indrāvatī. Mahendragiri is the highest mountain which is mentioned in epics and legends.[1] The district of Ganjam, situated on the northern fringe, has more plain lands compared with the districts of Phulbāṇī and Koraput. Originally, the district of Phulbāṇī was a part of the Ganjam district which was separated in the thirties, for administrative convenience. In ancient times, parts of Phulbāṇi (Boud subdivision) were known as Khiñjiḷi Maṇḍaḷa. Except for the Jayapur estate, which has its connections with the other *zamindāris* of the area in the formulation of regional traditions in our study, the district of Koraput as a whole has very little to contribute to the evolution of art and architecture in this area. In the past, a large area of Koraput was in Trikaḷiṅga. Therefore, the focus in this study is on the present district of Ganjam and its cultural tradition, which is mostly identified with the cultural developments in this area. Though Orissa was known as Kaḷiṅga in ancient times, the country was generally divided into many parts with different names, during the course of its long history.[2] After the conquest of Kaḷiṅga by Aśoka, this area appears to have been divided into two major parts, northern and southern Kaḷiṅga. By the seventh century, it was divided into three distinct regions, with the name Kaḷiṅga being applied to the southernmost area, which apparently extended from the southern portion of modern Ganjam district to the river Godāvarī in Āndhra Pradesh. The area in the north of Kaḷiṅga, extending to Chilika lake was known as Kangoda, while the northern portion of Orissa was referred to as Oḍra. The area between Mahānadī and Vaitaraṇī, comprising the modern districts of Purī and Cuttack, was known as Tośāḷi. The area in the north of Vaitaraṇī, extending into the south of Bengal, was known

as Utkaḷa, corresponding to the modern districts of Cuttack (north portion) and Balasore. The western portion of modern Orissa was called Dakṣiṇa Kośaḷa. The hilly country lying between Dakṣiṇa Kośaḷa and the coastal area was known as Mahākāntāra.[3]

Around the twelfth and thirteenth centuries, Southern Kaḷiṅga (or Kaḷiṅga as it was generally known) played an important role in the evolution of imperial powers under the Gaṅga dynasty and helped in the unification of all the different segments. The imperial Gaṅgas were responsible for the construction of the Jagannātha temple at Purī and other major temples in the Bhubaneśwar area. The study of the political and the cultural history of Kaḷiṅga, from the aspect of the cultural tradition of Southern Orissa, stand quite apart in the historical time sequence, traditionals link and bind them together. This is our major concern in this study.

In the *Jātaka* stories of Buddhist literature, there is mention of Kaḷiṅga under a line of kings, whose capital was located at Dantapura.[4] Some scholars identify it with Dantavaktrakoṭa (near Śrīkākulam), which formed the southern boundary of the old Ganjam district.[5] According to the Jain *Harivaṁśa*, Bhagvān Mahāvīr, the 24th Tirthaṅkara (sixth century B.C.) visited Kaḷiṅga to propagate the cult of *ahiṁsā*, the main principle of Jainism. When we step into the early historical age, the first record about Kaḷiṅga has been mentioned in the accounts of the Greek writer, Megasthenes, which was reproduced by Pliny in his *Natural History*.[6] The great Kaḷiṅga war was fought on the banks of the river Dayā in the district of Purī, which reverted / drove Emperor Aśoka to a life of non-violence. He left behind two important rock edicts, one of which is at Jaugaḍa, on the banks of the river Ṛṣ ikūlyā, in the district of Ganjam.

A large number of old bricks, terracotta, pottery, beads and other artifacts including punchmarked coins of the Mauryan age are still found in the area around Jaugaḍa. The Māṭharas ruled over Kaḷiṅga from the fourth century A.D. From epigraphical sources, it is ascertained that the Māṭharas ruled for about two hundred years, till the sixth century A.D.,[7] when the early Gaṅgas captured the territory. During the time of the Māṭharas,Śaivism, Vaiṣṇavism and Buddhism flourished together with state patronage. The Buddhist *Therīs* had their settlement at Pālur on the banks of the Chilika lake in Ganjam district.[8] Some scholars identify Dantapura with Pālur. The Saḷihundam Buddhist monastery in the old Ganjam district, was situated on the banks of the river Vaṁśadhārā, which drains into the sea at Kaḷiṅgapāṭaṇā.[9] This monastery contains several remnants of Buddhist iconography.

The adventurous people of Kaḷiṅga had sailed overseas to Ceylon, Malaysia, the East Indies, Cambodia, Japan and Siam. This introduced Kaḷiṅga to a greater world, and cultural cross-currents have influenced all these countries. The Khymer dynasty of Cambodia is said to have originally migrated from Kaḷiṅga[10]. Recent research has identified the port town of Koḍḍura, mentioned by Ptolemy (geographical account of Ptolemy, A.D. 150), with a village called Koḍuru in Pāraḷākhemaṇḍi *zamindāri*, near the Mahendratanayā river. Alternatively, scholars also refer to Koṭṭura near the Mahendra mountain not far from Bāruā, which was an important port of Kaḷiṅga.[11]

The early Gaṅga dynasty ruled from Kaḷiṅganagara, situated on the banks of the river Vaṁśadhārā near Mukahliṅgam in the Pāraḷākhemaṇḍi *zamindāri* of the old Ganjam district. They embraced Śaivism. Their family deity, Gokarṇasvāmin was installed on the peak of the Mahendra mountain. The Gaṅgas of Kaḷiṅga played an important role in its political and cultural history for about four hundred years starting from the seventh century A.D. During this time, Hiuen Tsang, a Chinese traveller, visited Kaḷiṅga.[12]

The Śvetaka Gaṅgas who lived on the northern side of the Mahendra mountain (i.e. present Çikiṭigaḍa area), became subordinate to the Bhauma-Kara kings, who succeeded the northern portion of Ganjam which formed a part of the old Kaṅgoda kingdom. This used to be ruled by the Śaiḷodbhavas before the first half of the eighth century.

The Śaiḷodbhavas were rulers of the territory (the kingdom of Kaṅgoda), which extended from the foot of the Mahendra mountain in the south, up to the river Mahānadī in the north, covering the modern district of Ganjam and Purī.

After the reign of the Śaiḷodbhavas, the country lying between the Mahendra mountain and the Rūpanārāyaṇa river was taken over by Bhaumas, who patronaged Buddhism. Three copper-plate grants belonging to the Bhauma-Karas have been discovered from the district of Ganjam.[13] From these grants, it is known that they ruled for about two centuries. Towards the middle of the tenth century, the dynasty became extinct. This was a time when the Somavaṃśī king, Yayāti II of Dakṣiṇa Kośaḷa, annexed the coastal tracts of Utkaḷa (Toṣāḷī) to his kingdom, and the Gaṅga kings of Kaḷiṅganagara also attempted to capture Utkaḷa, consequently entering into a serious rivalry with the Somavaṁśīs. The Somavaṃśī kings, who were designated Trikaḷiṅgādhipati, seem to have established matrimonial links with the Bhañjas of Vañjuḷavaka, and the Gaṅgas of Śvetaka.[14]

Yayāti II was invited by the people of Kaḷiṅga, Kaṅgoda and Utkaḷa to hold the reigns of the administration. The southern limit of his kingdom was fixed at Mahendragiri, which divided Kaḷiṅga into two parts. The southern side of Mahendragiri remained as before, under the early Gaṅgas of Kaḷiṅganagara, while the northern side was in the hands of the Somavaṃśī kings. This did not last long. In A.D. 1076, Rājarāja I invaded Kodaḷā and the hilly tracts of Oḍra, which were in the possession of the Somavaṃśīs. A few years later, Rājarāja's son, Mahārājā Çoḍagaṅga Deva, attacked Utkaḷa and annexed it to his kingdom along with Kaṅgoda and Kośaḷa, thus creating the kingdom of Trikaḷiṅga. The boundaries of this kingdom extended far into the Ganges in the north and to the river Godāvari in the south. Çoḍagaṅga shifted his capital from Kaḷiṅganagara, near Vaṁśadhārā river, to Çaudvāra-Kaṭaka, on the banks of the river Mahānadī.[15] He also constructed the great temple of Jagannātha at Purī.

After the shifting of the Gaṅga headquarters, a collateral branch of the Gaṅgas stayed over in the Ṛṣikūlyā valley. Two copper plate inscriptions discovered from Polasarā in Ganjam district throw some light on this lineage.[16] Their capital was Kalyāṇapura, situated near Ṛṣikūlyā, which is yet to

be identified. Yet another branch of the Gaṅgas lived in the southern parts of Ganjam, which was named Ambābāḍi Maṇḍaḷa.[17]

The imperial Gangas ruled over a vast territory, and for the first time, different tracts of Kaḷiṅga, Kongoda, Oḍra, Utkaḷa and Kośaḷa were unified. After the Gaṅgas, the Suryavaṁśis ruled this unified kingdom (Orissa) from A.D. 1435 to 1533. In A.D.1559 , Mukunda Deva of the Çālukya dynasty, who possessed the title of Hariçandan, usurped the throne of Orissa. He came from the Telugu-speaking region and was murdered in A.D.1568.

In A.D.1560, when Orissa was overrun by the Muslims, it was consolidated and brought under their control. It formed a part of the Çicācole (Śrīkākulam) *sarkār*. Different *faujdārs* and *nāibs* continued to rule over the Çicācole *sarkar* until it was ceded to the French in A.D.1753. Under Muslim rule, the district of Ganjam was known as Içhāpur division. The Jayapur (Jeypore) *zamindāri* (now in the district of Koraput) was in the Vizagpatnam division. Both these divisions were governed by the *faujdār* at Çicacole. The East India Company received five districts of the northern *sarkars* as *inam* or free gift, from the Emperor of Delhi in A.D.1765.[18] As such, these districts remained under the Madras government till A.D.1936 when a separate Orissa province was formed. On this occasion, the Jayapur *zamindāri* and the Ganjam (Jayapur) region were both removed from the Madras Presidency, and merged with Orissa.

There were twenty-two *zamindāris* in South Orissa.[19] These were: (1) Hauṭghar or Āṭhagaḍa, (2) Burgur or Baḍāgaḍa, (3) Beerudy, (4) Burāsingy or Buḍāsiṅgi, (5) Çikiṭi, (6) Dharākote, (7) Ghumsar, (8) Humā, (9) Jerḍā or Jaraḍā, (10) Jellentra or Jaḷantara, (11) Jayapur (12) Khallikote, (13) Moherry, (14) Mundāsā or Mañjūsā, (15) Pāraḷākhemaṇḍi, (16) Pratāpgerry or Sānakhemaṇḍi, (17) Pāloor, (18) Secrghur or Seragaḍa, (19) Suraḍā, (20) Suringi, (21) Turlā, and (22) Viziānagar or Baḍakhemaṇḍi.

Of these twenty-two *zamindāris*, Jayapur is in the present district of Koraput. The others are in the district of Ganjam, with the exception of Mandāsā, Surañgi and Turḷā, which are in the present Andhra Pradesh.

Most of the *zamindārs* of Ganjam derived their power and estates from the Gajapati kings of Orissa, who granted them their lands subject to two conditions: feudal service, and control of the wild aboriginal tribes of the hills, the Khonds and Śavaras. Owing to the inaccessibility of their estates, the *zamindārs* gradually arrogated to themselves, a petty inconsequential king.[20] At times, *zamindāris* were also being annexed by the Khurdā kings. In 1593, Rāmaçandra Dev occupied eight *zamindāris* of Ghumusar, Khallikote, Kodaḷā, Āṭhagaḍa, Çikiṭi, Seragaḍa, Pāloor and Ṭikāli.

Although South Orissa was a separate administrative entity, it had very close links with the central authority (the Purī and Khurdā kings) as far as cultural traditions are concerned. Lord Jagannātha was believed to be the very basis of this politico-cultural tie. One of the fascinating aspects of the Jagannātha cult is its intrinsic relationship with the political power in Orissa.[21] Although the

cult had originally developed in Purī, from a certain period onwards, it was drawn into the mainstream of the political evolution of Orissa, to such an extent that kingship became part of the cult, and the cult became part of the Orissan kingship, and its main source of legitimation. This mutual osmotic penetration is closely linked with the formation of the medieval Orissan empire by the Gaṅgas in the twelfth century, which unified the southern homeland of Kaḷiṅga with central and northern Orissa.[22] This new relation between the Jagannātha cult and kingship in Orissa found lasting manifestations, such as the construction of the present monumental Jagannātha temple in the middle of the twelfth century culminating in the ritual dedication of the whole Orissan empire to Lord Jagannātha in the early thirteenth centruy. Narasiṁha Deva's concept of kingship (which finds a far distant echo in the *zamindāris* of South Orissa, and more particularly in Dharākote), is best known from a series of sculptures of the Sun God at the world famous temple of Koṇārka, which he constructed about 1250.[23] Most important for our study of the Jagannātha cult and its continuity in the regional traditions are those sculptures which depict King Narasiṁha worshipping a triad consisting of a Śivaliṅga, Puruṣ ottama and Durgā Mahiśāsuramardinī. The presence of the Jagannātha temple close to the palace, and a Śiva and Śakti shrine inside the palace compound of Dharākote, reflect the traditional concept of kingship in a remote *zamindāri*, even after a lapse of six hundred years. This system of triad worship is also prevalent in other *zamindāris* of South Orissa, where it has taken the shape of the Durgāmādhava cult in a kind of duo worship, Śiva being dropped or neglected.[24] But the presence of a Śiva temple inside the palace complex of Dharākote, makes the tradition more specific and resilient.

Following the model at Puri, Jagannātha temples have been built all over Orissa. This practice continues even today. In South Orissa alone (Ganjam, Phulbāṇī and Koraput), there are one hundred and ninety temples dedicated to Lord Jagannātha in one of his various forms, each one registered as independent religious institutions.[25]

As for Ganjam, there are strong historical ties with Jagannātha. In the wake of the Muslim raids, the Purī images were taken across the Chilika lake to Bāṇapur region, or into Ganjam. This happened repeatedly, so that South Orissa was the actual home of the Purī gods on several occasions.[26] The tradition of building Jagannātha temples in several places in Orissa, and particularly in *Gaḍajāta* areas of Central and Western Orissa, and in the *zamindāris* of South Orissa became very important from the aspect of their administrative and religious links with the kings of Purī and Khurdā, during the time of the Gaṅgas and the Śūryavaṁśī *gajapatis*, and also later. After the break up of the Orissan empire in A.D.1568, the kings of Khurdā, though powerless, were recognised as the superintendents of the Jagannātha temple at Purī.[27] This is why people of the Oriya-speaking tracts, irrespective of the political and administrative units they belong to, invariably mentioned the *Aṅka* year of the *Rājās* of Khurdā in almanacs, in the horoscopes of the newly born, in official documents such as *sanandas*, and in literary and scholarly works.[28]

For the past several centuries, more specifically the twelfth and thirteenth century onwards, Jagannātha has played a significant role in the political and religious life of Orissa. The Jagannātha

temples have been the source of both religious and political power. During these seven hundred years, a great tradition has been built around these temples, which has far greater impact on the socio-cultural life of the people. This tradition has become vital for the Oriya people, and has, therefore, been cultivated, not only at Purī but all over Orissa.

The Orissan style of architecture, as a separate class, is generally termed Kalingan architecture.[29] However, the Kaḷiṅga region, as discussed above, also excels in temple building activity. This probably began in the Gupta period, and still continues today. The earliest temple structures are found on the peak of the Mahendra mountain.[30] There are three temples—Yudhiṣṭhira, Bhīma and Kunti — which is also known as Gokarṇeśvara. In some other accounts, we also find mention of Arjuna temple in the group. The Gokarṇeśvara temple is the earliest Śiva temple of South Orissa.[31] But, even this temple appears to have been constructed from stones belonging to an earlier period. From the Buguḍā plates of Mādhavavarman, it is recorded that Pulindasena, a leader of the Kaḷiṅga Janatā, worshipped the God Svayambhu on the top of this mountain.[32] The Gaṅgas installed an image of Gokarṇeśvara on the mountain as their family deity. The small Bhīma temple at the highest point on the mountain ascribed to the Gupta period, is a crudely constructed *piḍhadeuḷa*, bereft of decoration. The Kuntī temple consists of a *deuḷa*. It is evident from the scattered debris and pavement that there was originally a *Jagamohana* attached in front of it. The temple is of the *rekha* order. The *bāḍa* has a *pañça-ratha* plan. The images in the niches are earlier than the structure. The Yudhiṣṭhira temple consists of a *deuḷa* fronted by a hexagonal wall. There are no sculptures on the temple, which is obviously a late construction. There is an inscription of the Çoḷa king, Rājendra Çoḷa, on the lintel belonging to the early part of the eleventh century.[33] The emblems of the Çoḷa and his Pāṇḍyan feudatory, the tiger and two fishes, are engraved below the inscription. Scholars differ in ascribing dates to these temples. One view ascribes these temples to an early period, virtually placing them at the beginning of the evolution of Orissan temple architecture, while the other takes this group (Kunti and Yudhiṣṭhira) to quite a late period in the thirteenth century. However, it is with this group that the temple building activity begins in South Orissa..

The Nīḷakaṇṭheśvara temple on top of Jogamuṇḍā hill at Padmapur in the Gunpur subdivision of Koraput district, is ascribed to the seventh century.[34] It has an inscription which preserves a small genealogy of three Buddhist *ācāryas* — Çandralekhā, Bhaddhakhan and Dharmakirti — suggesting that the monastery of the famous *ācārya* Dharmakīrtī was located on this hill. The temple is a plain *piḍha-deuḷa* standing at eleven and a half feet, built of single blocks of sandstone. The pyramidal roof has only two tiers and is crowned by an *āmaḷaka*.

The Śiva temple at Baḍagān is situated near a tributary of the river Ṛṣikulyā, a few kilometres from Bhanjanagar in the district of Ganjam. In the general outline and decoration of the *gaṇḍī* and the *triratha* plan of the *bāḍa*, the temple resembles seventh century temples at Bhuvaneśwar.[35]

The Madhukeśvara temple at Mukhaliṅgam on the bank of the river Vaṁśadhārā in the present district of Śrīkākulam of Āndhra Pradesh belongs to the ninth century.[36] This depicts the style of temple

building of South Orissa. The temple is surrounded by a high wall with two gateways one on the south and the main entrance on the east. The outer entrance gate on the east is in the shape of a *khākāra deuḷa* with three *āmaḷakas* on the ridge of its roof. The temple is of the *pañçāyatana* class with a small shrine at each of the four corners of the compound, in addition to the main shrine which consists of a *deuḷa* and *Jagamohana*. There are three *khākāra* shrines, on the south, west and north sides of the compound. Several more structures were added at a later date. A large number of loose sculptures are found inside the compound wall, and many scattered throughout the village suggest that there were, at one time, more than three major temples in existence. The Someśvara temple at Mukhaliṅgaṃ, belonging to the tenth century, is another example of Kaḷiṅga temple structure, showing Çālukyan influences. The temple consists of only a *deuḷa* with *bāḍa, tri-ratha* in plan, belonging to the beginning of the tenth century.[37]

Closely related to the Madhukeśvara temple in respect of iconographic and stylistic aspects of the cult images, and possibly the work of the Gaṅga kings, is the temple complex near the village of Pāikapaḍā in the district of Korāput. This complex consists of a number of temples extending over a continuous period of architectural activity. From a stylistic consideration, the temple of Someśvara at Mukhaliṅgaṃ, and the temple of Pātāḷeśvara at Pāikapaḍā are more closely related. The latter temple is most probably constructed by artisans from the same workshop. Situated at a short distance from the Madhukeśvara temple of Mukhaliṅgaṃ is the Bhīmeśvara temple, which consists of a square *deuḷa, antarāḷa* and rectangular *Jagamohana*. The *bāḍa* of the *deuḷa* is *tri-ratha* in plan. Stylistically, the images of the Bhimeśvara appear more strongly influenced by Çālukyan traditions than the other temple sculptures at Mukhaliṅgaṃ, and also, they followed later. From an inscription in the temple, the date of the construction can be ascribed to the beginning of the eleventh century.[38]

There is another brick made Śiva temple situated near the village of Nagri Kaṭakaṃ, a few kilometres east of Mukhaliṅgaṃ. This temple, mostly in ruins, bears several tenth and eleventh century stone images.[39]

A number of temples in the Orissan style exist in the northern part of Āndhra Pradesh, particularly in the Vizianagaram district, which was within the boundaries of Kaḷiṅga. As in the case of the Someśvara temple at Mukhaliṅgaṃ, the style of these temples, though predominantly Orissan, shows strong Çālukyan influences. This is particularly in respect to iconographic details and minor decorative motifs. The general decorative programme is archaic in nature and the overall plan is simple, though ornate in detail. The temple of Dibbeśvara is situated in the village Sarāpalli. This temple consists of a *deuḷa*, and stands on a low *pīṭha*, mostly buried. The *bāḍa* iṣ *tri-ratha* and the design is based on the Someśvara. Closely related to the Dibbeśvara are three temples situated in the village of Jayāti in Vizianagaraṃ district. The largest of the temples, the Mallikārjuna, has been constructed with modern materials. Several detached images lie in front of the structure. The most ornately decorated of the two smaller temples is the Rājarājeśvari temple. This temple is in a poor condition. The *pīṭha* of a *Jagamohana* is visible in front of the *deuḷa*. The *deuḷa* appears to have sunk. The *bāḍa* has a *tri-ratha* design as on the Dibbeśvara temple.

The Dakhiṇeśvara Mahādeva temple is situated in the village Jirā in the district of Ganjam. The temple, probably built at the site of an earlier temple, belongs to the *piḍha* order which is typical of many later structures. The walls are mostly plastered over with only a few small sculptures visible, in addition to the *parśvadevatās* and *dvārapāḷas*. At the foot of Kṛṣṇagiri hill, situated between Khallikote and Āthagaḍa, there are a few Śiva temples.[40] Among them, the temple of Mukteśvara and Jhāḍeśvara are famous. Both these temples have been constructed by Çoḍagaṅga Deva in the twelfth century. There is an inscription at the entrance to the Mukteśvara temple dated in the *Śaka* year 1064 corresponding to A.D.1142.[41]

The Mahālingeśvara Śiva temple is situated at the foot of the Jilluṇḍi hill, in the *zamindāri* of Āṭhagaḍa, in the district of Ganjam. The temple belongs to the *rekha* order, and has a *mukti maṇḍapa* porch with sixteen pillars.

In and around Puruṣottamapur, in the district of Ganjam, there are a large number of temples dedicated to Śiva and Viṣṇu, such as Gupteśvara, Tumbeśvara and Sundara Mādhava. The most popular Vaiṣṇavite temple of the Ganjam district is Sundara Mādhava, built by Puruṣottama Deva (A.D.1467-1497) to commemorate his victorious campaign against Kānçī.[42] The Gupteśvara temple is situated on the top of a hill near Govindagaḍa. Close to the hill is the Tumbeśvara temple, with an inscription of Anangabhīma Deva III ( A.D.1211-1238). Besides, nearby there are also other Śaiva temples of the thirteenth century A.D. These are Uttareśvara at Pāṇḍiā, Nilakaṇṭheśvara at Nuāgān, Sakaleśvara at Daḷuāpalli and Kaleśvara at Khariḍā. On the banks of the river Mahendratanayā, the temple of Niḷakaṇṭheśvara is another Ganga monument built by Mukunda Deva who ruled Khemaṇḍi from A.D. 1656 to 1674. Niḷakaṇṭheśvara is regarded as the family deity of the Ganga family in Pāraḷākhemaṇḍi.[43]

This illustrates a century's temple building activity, supported by various rulers of the Kaḷiṅga region. After the imperial Gangas had shifted their administrative unit from Kaḷiṅganagara in the south, the focus of building activity was also shifted to the Puri-Cuttack area. This is how all the large temples of Orissa, like the temples of Jagannātha, Koṇārka, etc. were built in this area. Central power had disintegrated in the sixteenth century, and the responsibility of patronising art and architecture fell into the hands of local *rājās* and *zamindārs*, who treated their administrative units as mini kingdoms. By this time, the waves of the *Bhakti* movement assumed the greatest importance in religious preferences, and the cult of Jagannātha, which by this time had been identified with the worship of Kṛṣṇa (cult of Rādhākṛṣṇa), reached the regional pockets.[44] Consequently, the growth of Jagannātha temples in several areas all over Orissa, and more prolifically in the district of Ganjam was apparent. Along with the Jagannātha temples, the temples dedicated to Śiva and Śakti were also constructed. These *Śakti* temples considered the locals and tribal deities a necessity for the consolidation of power of kingship. The Bhakti movement of the seventeenth and eighteenth centuries had the required missionary zeal to re-establish the Brahmanical order through the preachings of religious messages. Therefore, several *maṭ has* (monastic orders) with *mahantas* at the apex of the organisation sprang up. South Orissa witnessed

a phenomenal growth of *maṭhas* with land endowments to support their functioning. The construction of Jagannātha temples did not follow any specific pattern and depended on circumstantial conveniences. However, these aspired to becoming miniature models of the Jagannātha temple at Puri. This model structure consisted of four chambers as in Puri, or three chambers, i.e. the *deuḷa, mukhaśālā* (*jagamohana*) and the *bāhāramaṇḍapa* (*nāṭamandira* and *bhogamaṇḍapa* combine). Examples of this model exist at Dharākote and Khallikote. In certain cases, this model was further simplified to a two-chambered temple with the *deuḷa* and *mukhaśālā*. Examples of this model exist at Digapahaṇḍi and Āṭhagaḍa. The *maṭha* had a different type of architectural planning.[45] The *maṭha* complex accommodated a shrine that may be or may not be of the shape of a *rekha* or *pīḍha* temple, residential apartments for the *mahanta*, devotees, temple servants and the menials. Provision was also made for houses to store grains. A palm-leaf manuscript library was also a part of the complex. At times, the *maṭhas* were confused for temples. The Virañçinārāyaṇa temple at Buguḍā has no appearance of either a *rekha* or *piḍha* temple and it has also a *mahanta*, though it is commonly known as a temple.

Besides the temple-building activities, the craft traditions of South Orissa were uninterrupted for several centuries. The people who carry on these traditions are both tribals who live in the hilly tracts, as well as the non-tribal folk who inhabit the plains. The art and craft traditions are intimately linked with the religious and social practices of the people. Their survival has been possible owing to rituals in the families and in temples.

A recent survey has revealed that there are about fifteen hundred craft families settled in different villages[46] of the district of Ganjam, who are practising various crafts. The total number of craftspersons engaged in handicraft production would be around four thousand. The important crafts are *paṭa* painting (which includes mural paintings in the temples), *Osākoṭhi* paintings, palm- leaf paintings, stone carvings, wood carvings, ivory and horn carvings, appliques, *ḍhokrās*, metal castings and other minor crafts. The artistic traditions are so inborn that the *mahāraṇās* (carpenters) can still construct temples preserving the purity of local styles following *Śilpa-Śāstra* texts. In the village Mathurā in the district of Ganjam, a few kilometres from Dharākote, there are a large group of *mahāraṇā* families who are expert temple builders. A few of them are in possession of *Śilpa-Śāstra* texts written on palm leafs. Similarly in Dharākote town, two families of *mahāranās* are engaged in temple construction at far off places in the district.

In the field of painting, the area preserves its own style. Most of the temples and *maṭhas* of South Orissa contain paintings[47]on their walls. These mural paintings are extremely important for the study of the wall painting tradition in Orissa. The earliest mural paintings of the late eighteenth and early nineteenth century are found in the Virañçinārāyaṇa temple at Buguḍā, and Śrīkurmam temple in the district of Śrīkākulam in Andhra Pradesh. There are a number of other places with mural paintings. It is interesting to find that most of these places are in the capitals of the *zamindāris*. The Rādhākānta *maṭha* in Digapahaṇḍi has Kṛṣṇalīḷā panels on the upper reaches of the walls in its *mukhaśāḷā*. The Çaitanya *maṭha, Nārāyaṇa maṭha and Gopīnātha maṭha* in Çikitigaḍa also have a few

panels in the *bāhāramaṇḍapa*. The Śrīkāḷikā temple in Jayapur in the district of Koraput had beautiful mural paintings of Śaktis such as Daśamaçaṇḍī, Nava Durgā, Aṣṭakātyāyanī, etc. which have been unfortunately lime-washed and replaced with new paintings. These paintings used to bear bilingual inscriptions with Telugu and Oriya scripts.[48] The Jagannātha temple at Buguḍā had two unique figures of Brahmā and Śiva which have been covered with lime-wash and repainted crudely. The paintings of Śrīkurmam temple show clear Andhra influences. Those of the Meliāput temple also depict Kṛṣ ṇalīḷā scenes. The interiors of Jagannātha temple at Maṭha Kāñçeli (or Kāñçeli) in Āndhra Pradesh are illustrated with the *Rāmāyaṇa* themes. These are influenced by the Āndhra style of paintings. The paintings of Rādhākānta *maṭha*, in Pāralākhemaṇḍi are from the *Rāmāyaṇa*. Of all these South Orissa paintings, those at Dharākote are the best specimens of high linear style. The ones at the Jagannātha temple at Purī have been redone at intervals and there are genuine doubts about their antiquity. As a result, setting aside the Gupta period murals at Sitāvinji in the district of Keonjhar which stand far apart in style and chronology, the murals of South Orissa are the earliest ones to consider as beginning a painting style. These depict a linear quality which goes very well with the work of *çitrakāras* on *paṭa*.

*Oṣākoṭhi* paintings (figs. 13,14) are a speciality of this region.[49] This tradition is still alive and it is not surprising to find hundreds of artists starting from Brahmins to untouchables, involved in making *Oṣākoṭhi* paintings. *Oṣā* (penance) and *koṭhi* (diagram) paintings are both based on *Śakti* worship traditions at village level. All the popular local *ṭhākurāṇīs* of both folk and tribal origin found place in this worship, along with a few classical deities. This *Oṣā* is observed in the month of *Āśvīna* (October/November) coinciding with the celebrations of *Daśaharā*. The area of *Oṣākoṭhi* paintings centres around the town of Aska which is, again, very close to Dharākote. The second centre of importance is located around the town of Pāraḷākhemaṇḍi.

The paintings are done on the entrance walls and interiors of the community houses, or on the front walls of home verandahs. Temporary structures are also raised for this purpose. The paintings are of a sketchy nature, with bright flat colours and bold lines. Nevertheless, in the hands of expert painters like Hari Paṇḍā[50] of Puruṣottamapur and Prakāśa Mahāpātra of Pāraḷākhemaṇḍi, *Oṣākoṭhi* paintings excel in their creative renderings (fig. 14) with projection of delicate brush work in an aesthetic manner. The best specimens of Hari Paṇḍā's paintings are preserved in the *Oṣākoṭhi* shrine at Phaṇibandha near Humā in the district of Ganjam. Depending on traditional *çitrakāra* and non-traditional *çitrakāra* variations, the *Oṣākoṭhi* paintings have two thematic formats. The ones done by the *çitrakāras* give prominence to the dancing Śiva (Śiva *tāṇḍava*) in the centre, while the other projects Maṅgaḷā. The repertoire of *Oṣākoṭhi* paintings is wide and it includes various deities with the purpose of projecting the *tetiśikoṭi* or the concept of thirty-three crore deities.

The *çitrakāra jajamāni*[51] system in the painting traditions is where the patron and the painter interact. For festive occasions like *gṛhapratiṣṭhā*, marriage and thread ceremonies, the *çitrakāras* are invited to paint the entrance walls of the houses. Like *Oṣākoṭhi* paintings, these are rough and sketchy,

but, nevertheless, maintain an aesthetic continuity. South Orissa has a distinct format which is horizontal like that of a palm-leaf composition. The emphasis is on the theme of Rāma,[52] who is mostly identified with the groom, or the boy receiving *upanayana*. The cult of Rāma, which is popular in the district of Ganjam, and down south in Āndhra Pradesh, has obviously influenced the thematic concept of marriage and thread ceremony paintings (fig. 27). The *gṛhapratiṣṭhā* paintings distinctly differ in concept which centre around the theme of Durgā Mādhava.[53] In Durgā Mādhava painting (fig. 26), the images of Mahiṣamardinī Durgā and Jagannātha are shown side by side as couples. In paintings depicting couples, the two painted figures are considered spouses, which is a deviation. These are done on the walls, and also on wooden boards pasted with cloth to be used in the ritual. It is presumed that Durgā Mādhava painting, resembling the Koṇārka panel discussed above, is a key motif in the kingship theory still practised in South Orissa traditions.

We have discovered a glaring example of the continuing hereditary tradition in mural painting in South Orissa, in the town of Jayapur.[54] The *çitrakāra* families are in possession of old paintings and sketchbooks (fig. 32) belonging to their ancestors, whom they follow in theme and style. These sketches contain the overall plan of compositions for mural paintings with individual and group sketches, showing placement of figures in action. The ones we have produced (figs. 29) are scrolls with double tiers of compositions, depicting the story about Vṛndāvati. These have thematic and stylistic resemblances to the sculptural and mural friezes of Dharākote Jagannātha temple.

South Orissa has a unique tradition of wood carving[55] (figs. 23, 24, 25). The most elaborately carved wooden *maṇḍapas* are found at Virañçinārāyaṇa temple in Buguḍā and Śiva temple in Puruṣ ottamapur, both in the district of Ganjam, and at Jagannātha temple, Navaraṅgpur, in the district of Koraput. The wooden carved facade of the Rāmāswāmy temple in Neṭangā near Bhanjanagar is unique for its intricate design. This temple has a few loose sculptures which are also important for stylistic consideration of South Orissa traditions. In domestic and religious structures exquisitely carved wooden doors and architectural pieces such as pillars, capitals, brackets, and tympanums are common features in South Orissa[56]. The traditional houses dating back to a hundred or more years in the towns of Buguḍā, Belaguṇṭhā, Bhañjanagara, Pitaḷa, Digapahaṇḍi, Muṇḍamarei and Çikiṭigaḍa, are examples of excellent woodwork. The palaces of the kings in the Ganjam *zamindāris* display ample use of woodwork. Wooden fragments in the palace ruins at Digapahaṇḍi show intricate scroll work on lotus medallions and creeper motifs.[57] The entrance doors to temples and *maṭhas* are carved with *daśāvatāra* and Kṛṣṇalīḷā motifs (fig. 23). The best examples are the doors of the Jagannātha temple at Belaguṇṭ hā, Gopīnātha *maṭha*, Biṣamagiri, Jagannātha and Narasiṃha temples in Berhampur town. Besides, we also have various deities carved in wood, especially Jagannātha, Baḷabhadra, Subhadrā and Narasiṃha (fig. 23), and Rādhā Kṛṣṇa in various temples of South Orissa.

Applique craft, though quite rare in South Orissa, has a lively tradition. The huge effigies of horses, bulls and Navaguñjara which are brought out in processions on the occasion of temple rituals, speak of the one time glory of the cloth patchwork of this region[58].

Painting of circular playing cards, *ganjapā*, and their use as a favourite aristocratic pastime, still exist in the district of Ganjam[59]. *Gañjapā* is known as *sāra* in this area. Besides, Āṭharañgi and Daśāvatāra *gañjapās* are also painted in Purī and Raghurājpur. The Aśṭamalla *sāra*, Rāmapattābhiṣ ekha *sāra* and Bandha *sāra* are peculiar to Çikiṭigaḍa (fig. 11). Similarly, the *Çaḍhei sāra* and *Ṭikā sāra* are specially painted at Pāraḷākhemaṇḍi. *Sāra* is also painted at Digapahaṇḍi, *Berhampur*, Dharākote and Seragaḍa.

A large number of illustrated palm-leaf manuscripts have been collected from the district of Ganjam. This speaks of a glorious tradition in palm leaf illustration. A few of these bear colophons, clearly identifying their provenance to the district while others have discernible South Orissan features. The most prolific plam leaf scribe and illustrator of South Orissa is Raghunātha Prusty, an inhabitant of the Muṇḍamarei Peṇṭha, near the town of Dharākote[60]. About eight illustrated manuscripts have been ascribed to him. We have discovered another illustrated manuscript (*Ārtatrāṇa Çaūtiśā*) of this artist in *Digapahaṇḍi*, increasing the number to nine (fig.19). It is most probable that he has a few other manuscripts illustrated by him, yet to be identified. The most elaborately and richly illustrated manuscript of *Lāvaṇyavati* of the poet Upendra Bhañja (belonging to Bhañjanagar of Ganjam district) is in the possession of Ābeyā Subuddhi, in the village of Muṇḍamarei[61]. Unfortunately, it has not been possible to photograph the illustrations, but a few leaves (fig. 20) in the Alice Boner collection at Zurich, Switzerland are very much nearer to the Ābeyā Subuddhi one[62]. Besides *Lāvaṇyavatī* a number of the poetic creations of Upendra Bhañja have been rendered with illustrations. These are *Vaidehiśa Viḷāsa*, *Rasika Hārāvaḷi* and *Çitrakāvya Bandhodāya*[63]. We have these illustrated palm-leaf manuscripts from South Orissa in the Orissa State Museum, and in other private collections. A few *Kṛṣṇa kāvyas* have also been traced in Pāraḷākhemaṇḍi. The colophons of *Bhagavatī Jaṇāṇa*, *Śobhāvatī* and the *Jagannātha Ṭhiābaḍhiā* clearly indicate the names of the writers and illustrators. They come from *Caṣ ānimakhaṇḍi* near *Digapahaṇḍi* and *Baliṅgā śāsana*, near Khallikote in Ganjam district[64]. Most surprisingly, we even discovered an illustrated *Amaruśataka* (fig. 22), a rare title from South Orissa, in a foreign collection. This unique manuscript has no colophon, but it clearly features South Orissa styles in its depiction of human figures.

The lacdye-resistant silk weaving is found only in the town of Berhampur[65]. This is locally known as *jaupāṭa*. Besides, bright pinks and greens, violet coloured Berhampuri *pāṭas* are very popular textiles all over Orissa. These are woven by a section of Telugu-speaking weavers called *derās*, who have been brought to Berhampur from Rājamundry by the Rājā of Mahuri, to weave for the palace weddings. The common plain weaving is also done in Padmanābhapur, Kavisūryanagar (Boirāṇi) Pitaḷa, Hinjiḷicut. The sari woven at Kavisūryanagar has found a place of pride in the rituals of the Jagannātha temple at Purī. This sari is known as *Boirāṇi* sari[66]. Bomokei, a village close to Çikiṭi, is famous for its typical brocade weaving. In the use of motifs on the border, and añçal, these are closer to the tribal designs of Śaruās and Kondhas[67]. On the main sketch of sari, these display bright permanant colours of pink, vermillion, green and blue. This weaving tradition is quite old and is believed to have links with the royal family of Çikiṭigaḍa.

The tribals such as the Śaurās, Kondha, Bondās and Gadbās, who live on hilly tracts, have made their own distinctive contribution to the craft traditions of this region. The idea of creativity is best preserved in the painting tradition of the Śaurās (fig. 30) which are known as *ittāls*[69]. These paintings are done in honour of the ghost spirit, in the form of an appeasement. The paintings are also symbols of welfare, fertility and good harvest to the family. Before making the paintings on the walls, the Śaurā painter actually dreams the sequences of the paintings the previous night. This counts as 'conceptualising a creative expression'. The theme of the painting comprises the ghost spirit in the centre, along with the whole world of seen and unseen creatures. In present times, although the theme of the painting has remained unchanged, the compositional structure has accommodated a lot of innovative ideas and motifs. These new motifs like automobiles, trains, aeroplanes, and bicycles have naturally been inspired from contemporary social situations.

Like the Śaurā paintings most of the tribal traditions are bound up with religious beliefs. The Kondha belief and fear in the dead spirit, identified with Bhimal, finds expression in the painted walls[70], doors and bins, as well as in tattooing. The Śaurā hair pin, brass armlets, wooden funerary pillars and sacrificial posts delicately carved, Kuṭiā Kondha bamboo, tobacco tubes, brass hair pins, decorated door panels, and the mass of beaded ornaments worn by Bondā women are a few artistic achievements of the tribals of this region. The Kondha bronzes of this area (fig. 31) excel in their primitive designing and innovative motifs. This tradition, however, has declined. The best specimens of Kondha bronzes are in the collections of the Museum of the Department of Anthropology of the Utkal University at Bhubaneśwar, and at the Victoria and Albert Museum, London[71]. Traditionally, the Bondās weave narrow strips of cloth with vertical multiple strips. The Gadbā tribals weave *Keranga* saris. These saris can be distinguished by broad stripes of red, green and yellow.

In the areas of religion, the tribals have left indelible imprints of their traditions. The Śaurās (*Śavaras* in *Sanskrit*) have a close connection with the cult of Jagannātha, and their descendants (*daitāpatis*) play an important role in the temple ritual of Lord Jagannātha, specifically during the period of *aṇasara*, *aṇavasara*, and *navakaḷevara*[72]. Popular legends like Vidyāpati and Lalitā, connect the origin of Jagannātha to the Śaurā worship of stones, trees and wood. The Śaurā painting tradition of *ittāl* which is done to appease the ghost spirit, has far distant echos in the painting ritual of Jagannātha.

Worship of wooden posts in South Orissa is a tradition derived from the Kondha worship of wooden posts, which could have connections with the *meriāh* sacrifice[73]. This worship has been institutionalized in the temple of Khambeśvarī at Aska, a few kilometres from Dharākote. Wooden posts (*śubha khamba, śubha khuṇṭi*) are worshipped at the beginning of Oṣākoṭhi and Ṭhākurāṇī yātrā, rituals in villages. These rituals are connected with bloody sacrifices. Animal sacrifice was a ritualistic feature before the *Iṣṭadevī* inside the palaces of *zamindārs* in South Orissa. Before Hinduism it seems that the *Iṣṭadevī* (in the form of a brass Durgā image) was a tribal martyr-*iṣṭadevtā*. It is for this reason that the Kondhas play a major role in the *Devīpūjā* during *Daśaharā* festivals observed inside the

palaces[74]. The Kondhas were responsible for buffalo sacrifice before the *Iṣṭadevī*, which were reflections of their *meriah* sacrifice for a good harvest and for prosperity. Besides, the Kondhas had a dominant role in the kingship and the establishment of the *zamindāris* (kingdoms). There are several legends to prove that the *zamindāris* have derived their names for the tribal chiefs, who died martyrs[75]. The name of Dharākote is derived from the name of the Kondha chief Dharā Kondha. The name of another *zamindāri* of Digapahaṇḍi is also derived from the names of two martyr Kondha chiefs, *Digā* and *Padiā*. At the state level, the Kondha ritual of renewal of wooden posts has parallels in the Puri Navakaḷevara, although the renewal ritual of the Kondha is by far more simple[76].

Till the recent past, the local kings (*zamindārs*) used to extend patronage to the artisans within their territories. The palace and the temple provided the caste-based ritual service structure[77]. Almost all the caste-centred ritual service performed in the temple of Lord Jagannātha at Purī were duplicated in the palace of the kings and *zamindārs*. Each system of services has its own pattern of proliferation and development, although basically the same complement of castes renders more or less similar secular and ritual services in the temple, as well as in the palace. There was a temple community in each *zamindāri* of South Orissa. The social structure in a traditional *zamindāri* capital town provides for a functional multicaste system. At the centre of the town plan (figs. 33, 36, 37) is the palace of the king or *zamindār*, with the temple of Jagannātha inside (like in Digapahaṇḍi fig. 34), or close by (like in Dharākote (fig. 37), or Khallikote. There is a main street for the chariots of Lord Jagannātha to be dragged in procession during the car festival known as *baḍadāṇḍa*, which formed the main axis for the town planning[79] (figs. 33, 36, 37). There are several other streets assigned to Brahmins (*paṇḍā, pujārī, purohita, suāra),* courtiers (*kāyastha, karaṇa*), soldiers (*pāika, khaṇḍāyata*), farmers (*çaṣā, pradhāna, oḍiā*), painters, masons/carpenters (*mahāpātra, mahāraṇā*), goldsmiths (*sunāri*), applique workers, tailors (*sipiṭi*), milkmen, pipe blowers (*gauḍa, bhāruā and kāhāḷiā*), barbers (*bhaṇḍāri*), washermen (*dhobī*), etc. Special areas have also been assigned to blacksmiths (*kamāra*), prostitutes and temple dancers (*dāri, guṇi*). Besides potters, old men and untouchables such as cobblers and scavengers have also been allotted places, at a short distance from the village. Each *zamindāri* capital town has a business centre known as *peṇṭha* a little distance for the *gaḍa* (fort). The *Digapahaṇḍi gaḍa* has its Padmanābhapur peṇṭha, Çikiṭigaḍa has its Çikiṭi peṇṭha and Dharākote *gaḍa* has its Muṇḍamarei peṇṭha.

The palace is generally situated at the foot of the hills[80] (fig. 37). At all times its three sides are protected by hills, which provide a wall of defence. The best examples are Dharākote, Çikiṭigaḍa, Khallikote, etc. The palace/temple (Jagannātha) is the centre of attraction. The *zamindār* has its *iṣṭ adevī/devatā* inside the palace, which has particular ritualistic relational connections among the tribal community[81]. For religious sanction and also to gain the support of the tribal community, the *zamindār* or *rājā*, visits the original shrine of the tribal god on the top of a hill, or deep in the forest[82]. The tribal god gradually is Hinduised, and ultimately transformed into Durgā. At times, streets are named after the tribal gods and goddesses in the town settlements. There is a street named after Koṭhārī,

the *iṣṭadevī* of the *zamindār* who was also the *iṣṭadevi* of Dharākondha, who relinquished his rights of his kingdom to the *Rājā* of Dharākote on condition of his *iṣṭadevī* being recognised by the *Rājā*.

The art, architecture, customs, manners and the culture of South Orissa bear unmistakable traces of South India, and particularly of Āndhra influences[83]. The Oriya spoken by South Orissa people has southern intonations, which can be clearly differentiated from the Oriya of the rest of the state. The angularity in treatment of the human figures and the depiction of the women with long plaits with hanging tassels are quite common in the painting of this region. So also is the use of *daṇḍī* (nose pendant) *ghāghrā* type of skirt worn by the cowherd women in the *Kṛṣṇalīḷā* paintings, or the presence of the *gopuram* in the temple architecture. These are a few instances of Telugu influences on the art of South Orissa[84]. The art of South Orissa is also influenced by the Marāṭhās, the Deccani Sulatans, and the British. The Marāṭhā influence can be seen in veiled women and turbaned courtiers. The varieties of turbans displayed in *Rasika Hārāvaḷi* illustrations are the best examples to accentuate the hierarchical status in the court life[85]. The presence of stitched and striped costumes owes its origin to the Sultanate and Mughal influences[86]. We often find such dresses in plam-leaf illustrations of *Lāvaṇyavatī* and wall paintings of Dharākote Jagannātha temple. It is quite interesting to note that demonic characters such as Rāvaṇa, Hiraṇyakaśipu and Bāṇā, as well as other menials in the court have been given these stitched costumes, denoting their low status in the Hindū society of that time[87].

The British influence is a major phenomenon in South Orissa[88]. For nearly two hundred years, this area remained under the direct control of the British administration. Therefore, in their costumes and manners, they showed an inclination to western styles. Almost all the palaces of the *zamindārs* in South Orissa are built in the British architectural style, with roman arches, pillars and with ornate brackets in an overall decadent baroque fashion[89]. These *zamindārs* used to import furniture, and glassware from European countries. On their palace walls are hung large oil portraits of the family painted at Madras by local artists in the British style[90]. Crude marble statues adorned their courtyards and gardens. This slavish imitation was also depicted in the traditional wall paintings and sculptures of the nineteenth and twentieth century.

In spite of several foreign influences on its art, architecture, painting and crafts and cultural life, South Orissa is rich in traditional heritage compared to the rest of the state. It vibrates with regional flavour, purity and ingenuity of its art style. In spite of a few large industries, South Orissa is comparatively an agriculturally predominant area, with a rural economy, promoting a traditional lifestyle and a traditional outlook. The mural paintings of Orissa have not been adequately promoted. None of the painted temples or *maṭhas* are protected either by the Government of India, or by the State Government. The intensity of the ritualistic practices have been slowed down, and the number of *sevakas* reduced to the bare minimum. This has created an attitude of neglect. Therefore, neither is the one time patron, the *Rājā*, serious towards the preservation of the monument and the traditions, nor are the villagers, who use the temple are in a position to understand the value of the institution in order to try to protect it from decay. Therefore, the only course left is to document it for posterity.

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CHAPTER TWO

# THE TEMPLE

## History

The Jagannātha temple of Dharākote was built by Jagannātha Singh, a scion of the royal family of Dharākote at the close of the eighteenth century. He ruled Dharākote from 1788 to 1830 A.D.[1] There is a marble stone inscription on the west wall of *garuḍabakharā* to the north of the entrance opening on to the *majhibakharā*. Jagannātha Singh's name does not appear in the inscription,[2] which only records the names of the three kings- Raghunātha Singh, Brajasundara Singh and Madanamohana Singh— all of whom were connected with the construction of the *majhibakharā* and the *garuḍabakharā*. According to the inscription, Raghunātha Singh, son of Jagannātha Singh, constructed the *pīṭha* (plinth) of the *Jagamohana* (*majhibakharā*) and *muktiśāḷā* (*garuḍabakharā*). The inscription specifically mentions the word *prāsādadvyaṁ* which probably refers to these two buildings. His son, Brajasundara Singh, started the new construction over the incomplete old one, but did not live long enough to complete it. The work of temple construction was finally left to Madanamohana Singh, the son of Brajasundara Singh. The inscription lays greater emphasis on the name, fame and heroic deeds of king Madanamohana Singh who constructed these two temples along with the *gopura* (*sagopura*) and the compound wall (*prāçirametat*). Keśava Maharaṇā was the architect whose name is mentioned in the inscription.[3] According to the inscription, these two temples have been completed in the *Śaka* era A.D.1836 or 1914. Ranganātha Mahāranā, a traditional architect who lives in the village Mathurā about thirty kilometres from Dharākote told us that Keśava his relative, had constructed the Jagannātha temple at Dharākote for which he had received a title '*Rāhu*' (meaning a daring one and an expert). Ranganātha's claim is plausible, being a direct descendent, and one in the same profession.

It has been ascertained that the *vijebakharā* is the earliest of the three components constructed by Jagannātha Singh, son of Kṛṣṇa Singh, who was known as a poet-king and composer of the *Mahābhārata* (Kṛṣṇa Singha *Mahābhārata*).[4]

An interesting story[5] narrated by Rāma Prasāda Paṇḍā, the present Paṇḍā, of the Jagannātha temple is significantly related to the construction of the Jagannātha temple. Rājā Kṛṣṇa Singh was a devotee of Jagannātha. At the behest of his queen mother, he went to Purī to have the *ekāntadarśana*

(exclusive *darśana* in private) of Jagannātha. The Gajapati Rājā of Purī refused him an entry to the temple even though Rājā Kṛṣṇa Singh offerred fifty thousand rupees for an exclusive *darśana* of the Lord. This prompted Rājā Kṛṣṇa Singh to think of another plan. The Rājā of Khallikote was related to the Purī Gajapati. By arranging the marriage of his daughter to the Prince of Khallikote, he claimed family connections with the Gajapati Rājā and constructed a palace on the seashore and lived there. Subsequently, the Rājā of Purī, also permitted Kṛṣṇa Singh to have an exclusive *darśana* of Jagannātha. Just at this time, the Jagannātha image and the thatched shrine at Dharākote were destroyed by fire. Rājā Kṛṣṇa Singh is believed to have been told "I am being worshipped in the Noḷiā Maṭha near Purī. Take me into the Purī Jagannātha temple, offer me *bhoga* along with the Purī deities and bring me back secretly under the thick cover of the night." As commanded by the Lord, the king accompanied by his minister, soliders and priest, brought back the image from Purī to Dharākote. Although the Gajapati Rājā of Purī made efforts to receive back the idol, he did not succeed, and had to return to Purī empty handed from Khallikote. Māḷi Street of Khallikote was renamed Dharākote Street. Rājā Kṛṣṇa Singh returned to Dharākote and began worship of Jagannātha (Dadhivāmana) in his own palace. For the second time, Jagannātha ordered the king in a dream to prepare the festival images. A blind beggar from the village Siddhapur (near Baḍagaḍa)[6] had come to the king and pleaded that he be allowed to carve the festival images. This beggar also indicated that the wood for the images would be available in the forest between Haripur and Pratāpapur. The following day, the king collected the wood from the forest and the beggar carved the three festival images. However he refused to accept any remuneration. After the work was completed, he just vanished (*ubhei gale*). Thereafter, the king Kṛṣṇa Singh died, and his son Jagannātha Singh started the construction of the temple.

Paṇḍā Rāma Praśad claims that this account is based on a *pothi* he received from the palace, which has since been lost.

The notes of the late Nārāyaṇa Paṇḍā are completely different. According to his notebook, Rājā Jaya Singh (1708-1761 A.D.) went to Purī with a few *paṇḍits* and followers to have *darśana* of Lord Jagannātha. He commissioned the carving of a *Dadhivāmana* image which he handed over to his *paṇḍā* (Taḷaçhu Mahāpātra) for consecrating (*pratiṣtha*) in the temple. Paṇḍā did as requested and the Rājā returned to Dharākote with the image. When this incident was revealed to the Rājā of Purī, he forbade Taḷaçhu Mahāpātra from entering the Jagannātha temple. Further more his services in the temple were discontinued. When Taḷaçhu Mahāpātra came to Dharākote to appeal to Jaya Singh for help, he was granted Āmbathāruḍā village, and was permitted to live in Dharākote *gaḍa*. However, as Mahāpātra declined to stay at Dharākote, Rājā Jaya Singh took him to Purī again. This time the Rājā avoided going inside the temple, as Rājā Rāma Çandra of Purī would have been there. One day, the Rājā of Purī asked his *paṇḍits* to compose a song for the temple flag. It was Rājā Jaya Singh who composed this prayer which greatly moved the Rājā of Purī. Ultimately, Taḷaçhu Mahāpātra was eventually condoned of the restrictions imposed on him.

Rajendra Singh (1761-1782 A.D.) who succeeded Jaya Singh to the throne constructed a *maṇḍapa* near the *siṃhadvāra*. He performed *vanajāga*, felled a neem tree, hired good carpenters (*bindhāṇi*), and carved the images of Jagannātha, Baḍaṭhākura (Baḷabhadra), Subhadrā and Sudarśana. For the three *avakāśas* and four *dhūpas* he endowed the temple (*maṇḍapa*) with the grant of Haripur village. He also commanded a *rathayātrā*, and summoned carpenters, blacksmiths and washermen to construct chariots. Before consecrating the image in the temple, Rājendra Singh went to Oḍiśā (Purī) for blessings. He also met the Rājā of Purī, Bīrakiśore Dev and received his good wishes for the *rathayātrā*. The Rājā of Purī sent him carpenters to assist in the construction of chariots at Dharākote, as well as deputing the *paṇḍā* Koṭhabandhu Mahāpātra for one year at Dharākote to organise the rituals in the temple. The *paṇḍās*, *pātrī*, *suāra*, *ṭahaliā*, etc. were all employed for the temple service, and Nārāyaṇapur village was donated to the Purī *paṇḍā* for the *bhoga* of *odiśāṭhākura* (Purī Jagannātha). For *mahāprasāda* and daily offerings, Sameiguḍā village was granted to the *mahanta* of *Uttarapārśvamaṭ ha*. Rājā Jaya Singh's *Dadhivāmana* was placed in the temple. The attached *maṇḍapa* constructed by Jaya Singh was destroyed by fire according to the notebook of Nārāyaṇa Paṇḍā and this is confirmed by the people of Dharākote. This had assumed the features of a myth. Nārāyaṇa Paṇḍā's note book states that the three deities left for Puri in the guise of Brahmins, and en route were the guests of a *mahājana* (businessman) in village Bālipadara near Aska. Meanwhile, one source believed that after the deities were consumed in the fire, Kṛṣṇa Singh worshipped the *Dadhivāmana* image. He continued with the construction of *vijebakharā* and completed it till the *ratnamunda*. He recarved the trinity, and consecrated it inside the temple. According to the customs prevalent in the Jagannātha temple at Puri, he organised all the necessary rituals (*devaniti*) and offerings (*bhoga*). He also constructed the Guṇḍicā temple, and consecrated Vāsudeva inside it.

These two narrations are inconsistent with regard to the names of the kings who actually went to Puri to bring back the images of Dadhivāmana. Moreovers the manner in which it was brought is debatable. What is clear is that the image of Dadhivāmana was brought back from Puri to be used as a model for carving new images of the deities Jagannātha, Baḷabhadra and Subhadrā. The *pothi* to which Rāma Prasād refers is probably the *pothi* (*tippākhātā*) of Nārāyaṇa Paṇḍā, a copy of which is with the present Rājā. Rāma Prasād Paṇḍā refers to a part of the information of the *pothi* and also with interpolations which is normal. The *pothi* of Nārāyaṇa Paṇḍā seems more authentic. His references to Rājā Rāmaçandra of Puri during the rule of Jaya Singh of Dharākote corresponds to the rule of Rāmaçandra Dev II (1727-1737 A.D.).[8] Similarly, the reference to Birakiśore Dev during the time of Rājendra Singh who ruled Dharākote from 1761 to 1782 A.D., also corresponds to Gajapati Birakiśora Dev of Purī, who ruled from 1737 to 1793 A.D.[9] The donation of Nārāyaṇapur village to Purī Paṇḍā (of Jagannātha temple) has corraborative references in the *dānapatras* of Birakiśore Dev[10] but the whole of Nārāyaṇa Paṇḍā's *pothi* may well be accomplished with a few exceptions. Rāma Prasāda Paṇḍā's reference to Kṛṣṇa Singh states that the fire at Dharākote occurred after the Rājā's visit to Purī.

The story of bribing the Rājā of Purī to influence him for an exclusive private *darśana* does not seem honourable for a king. However pleasing the Rājā with a newly composed prayer seems more dignified particularly when the Rājā Jaya Singh was himself a poet. The account of deities leaving Dharākote in the guise of three Brahmins (actually for credibility, at least one of them should have been Brāhamaṇī) has a far distant echo in the Lakṣhmi Purāṇa-Srīyāçandāḷuṇī story in which the two borthers had to roam about as Brahmin beggars.[11] The blind beggar incident has been fabricated from the old carpenter story connected with the carving of Purī images.[12] The village from which the blind beggar came and carved the images corresponds to the present day practice of commissioning carpenters from the same locality to construct the chariots. There are a few villages in this locality, in which a large number of carpenters have been enjoying land grants given by the king to work for the temple rituals. Both narrations confirm bringing of *Dadhivāmana* image from Purī to be used as a model. However, stylistically, the images of Dharākote today are different from the images of Purī.[13] The latter are rather short, stout and with a short neck which connects the head with the torso. The overall construction is similar to the images in Soraḍā, Baḍagaḍa, Digapahaṇḍi, Çikiṭi and Khallikote.[14] All of them share a regional stylistic peculiarity. It is probable that Kṛṣṇa Singh had brought a model of *Dadhivāmana* (*Jagannātha*) from Purī, which was to be copied while carving new images, but the local sculptors formed their own standards. Although today there is one *Dadhivāmana* image in this temple, tradition confirms that three existed many years ago. Even today a separate *aṇasarapaṭi* is being prepared for *Dadhivāmana*, along with three *paṭis* for the three existing images.

There are a lot of inconsistencies and exaggerations in both the narrations (i.e. Rāma Prasāda and *pothi*). Owing to this, it seems unlikely that Kṛṣṇa Singh could have started the construction of *vijebakharā*, and completed it during his short seven-year reign, since he was preoccupied with the composition of the *Mahābhārata* for at least three to four years. It is more probable that he initiated the construction, which was later completed by Jagannātha Singh who ruled for forty-two years. Also, there is no mention of this event in the *Mahābhārata*. His *Mahābhārata* gives a genealogy of his family,[15] but remains silent about the Jagannātha temple. The naming of his son Jagannātha, reflects his devotion to the lord. According to the inscription, Raghunātha Singh raised the *pīṭha* of the *vijebakharā* and *muktiśāḷā*.[16] It can be safely presumed that the construction of the main temple was completed by Jagannātha Singh, father of Raghunātha Singh, and son of Kṛṣṇa Singh.

**Architecture**

The Jagannātha temple rests almost in the centre of Dharākote town, and faces the east. The road which branches off from the main Aska Soraḍā road, passes through the town on the east-west side of the temple complex, alongside the compound wall. Although this temple proper forms an essential part of the palace complex, it is placed outside the palace north of the compound. The hill ranges of the eastern ghat known as Suḷiā (*Subaḷayā*) provide a picturesque backdrop both to the temple complex and to the palace. The passenger buses which ply on this road, stop in front of the temple. The entrance chamber of the temple is used as a resting place. Besides, the temple space also provides

an opportunity for senior citizens of the town to use it as a base for meeting, for *Purāṇa* recitals, and for playing *ganjapā* cards.

The actual temple complex is a rectangular area, measuring about eighty-five metres by fifty-five metres with a surrounding stone compound wall (*pāçiri*) which is a corrupted version of the Sanskrit word *prāçira*, at a height of about two metres from the ground. It appears that a row of brick battlements (*ḍimā*) were added later to the compound wall. An imposing entrance in the form of a *gopura* on the east side greet one with two-seated lions as guards (*dvārasiṁha*), and two foliated vessels (*pūrṇakumbha*) placed in front of the *pīṭha* on either side of the entrance steps below the lions. As in the Jagannātha temple at Purī, the complex has three more gateways on its south, west and north sides, with three smaller *piḍha* structures which are known as *kuḷiā deuḷa*. These gates usually remain closed.

The temple proper is a three-chambered one (figs. 38,41). The main temple as well as the subsidiary temples have been constructed in the *piḍha* order. These three components are known locally as *vijebakharā (deuḷa-* sanctum) *majhibakharā* (*jaganmohana*) and *garuḍabakharā* (*nāṭamandira-bhogamaṇḍapa* combine). The *vijebakharā* is a *sarvaghaṇṭa* temple, quite rare in its architectural features. The *majhibakharā* is a flat roofed square *piḍha maṇḍapa* and the *garuḍabakharā* or *mohanabakharā* is a *bhadra* temple with the usual features. On its south side near the main entrance, the complex has a small *piḍha maṇḍapa* placed on a high *pīṭha*, known as *çāhāṇi maṇḍapa*. Goddess Lakṣmī, who is not allowed to travel with Jagannātha in the chariot to the *guṇḍiçā* temple during the car festival in the month of July (*Āṣāḍha*), is taken to this *çāhāṇī maṇḍapa* during the return journey when the chariot of Jagannātha returns back and is parked in front of the temple, Goddess Lakṣmī casts a glance (*çāhāṇī*) at her Lord, locks the temple doors and avenges her insult. On the north side, close to the main entrance within the complex is an open *maṇḍapa* on which the deities are taken each year, on *Jyeṣṭha purṇimā*, and given a ritual bath (*devasnāna*). This is known as *devasnāna maṇḍapa*. There is also a *devasnāna maṇḍapa* in the Jagannātha temple complex at Purī almost on the same position. On the south side, along the compound wall facing the *vijebakharā* is a comparatively newer rectangular covered structure which is used as the kitchen (*roṣaghara*). The kitchen is located on the south-west corner (fig. 41) and also a well.

All the three temples are constructed on a raised *pīṭha*. A passage like space over the *pīṭha* around the *bāḍa* allows for a man to just about walk. These temples are linked by *antarāḷas* which are known as *gamās*. The *gamās* are prominent and have features over their roof. The *gamā* connecting the *vijebakharā* and *majhibakharā* have three horizontal *piḍhas*, for the crowning features, there are *beki*, *āmaḷaka*, (*anḷā*) *khapūrī* (*kapūrī*) *kaḷaśa* and *çakra*. The *gamā* linking the *majhibakharā* and *garuḍabakharā* has a roof slanting to north and south with an *āmaḷaka ghaṇṭa khapuri, kaḷaśa* and *āyudha* ordained for a *bhadara deuḷa*. On the north side of the *majhibakharā* there is an additional temple attached to the *bāḍa* portion. This was a later addition and is known as *bhaṇḍārabakharā*.

The prototypes of the *sarvaghaṇṭa* temples are also found at Nirmaḷajhara (fig. 49) and Digapahaṇḍi (fig. 44) both in the district of Ganjam. The *vijebakharā* is *pañçaratha* in plan and is built of stones. This is the oldest structure in the complex.

There are three *pārśavadevatā* shrines attached to three sides of the *vijebakharā* housing Trivikrama on the north, Narasiṃha on the west and Varāha on the south. Narrow steps lead to the *pārśvadevatā* shrines which can be reached from above the *pīṭha*. These steps have also been added later into the structure.

The *bāḍa* of the *vijebakharā* has five vertical pilasters (*pāga*) as in *pañçaratha* temple (*rāhā, anuratha* and *koṇaka*). The *bāḍa* is horizontally divided into *pābhāga, taḷajāṅgha, bandhanā, uparajāṅgha* and *baraṇḍa*. The *pābhāga* is rather simple in construction compared with the *baraṇḍa* which has a number of decorated horizontal mouldings (*pāṭa*). The *bandhanā* has been moulded horizontally, flat in the middle with narrow horizontal mouldings on either side at the top and at the bottom. The *bāḍa* has *piḍhamuṇḍīs*, two each, in a *pāga* projection on the *uparajāṅgha*, and one each in the *taḷajāṅgha*. In the recess portion (sandhi/ *salīḷāntara*), there are two *piḍhamuṇḍis* in the *uparajāṅgha*. These *piḍhamuṇḍis* contain sculptures. In the *uparajāṅgha*, we find *mithuna* figures, *viḍāḷas*, *aḷasakanyās (aḷasei)* and also a few Kṛṣṇalīḷā motifs and motifs from the *Rāmāyaṇa*. In the *taḷajāṅgha* there are cult deities such as *daśāvatāra* and *digapāḷa* images and Kṛṣṇalīḷā motifs. These are *piḍhamuṇḍis*, enshrining cult deities.

The *gaṇḍi* portion of the *vijebakharā* is in the *piḍha* order known as *sarvaghaṇṭa*. It has three tiers of *piḍhas*, placed one above the other, with miniature shrines (*jiśā*) corresponding to the *pāga* formations on the *bāḍa*. Each miniature shrine is also in *piḍha* order, with five horizontal *piḍhas* (*muhāṇṭa*), as well as crowning features such as *beki*, *āmaḷaka ghaṇṭa*, second *āmaḷaka*, *khapūrī* and *kaḷaśa*.

On the extended portion of all three *pīḍhas*, i.e. on the *rāhāpāga*, is placed (*jiśā*) *jhāmpasiṃhas*. These occupy the third horizontal *pīḍha* in each *jiśā*. The second and third layer of *jiśās* have vertical walls (*bāḍa*) with pilasters resembling *rāhāpāgas*. On each of these *rāhāpāgas*, there are relief sculptures. There is no *bāḍa* in the central *jiśā*. Fifteen *jisās* have altogether only eight relief sculptures. These relief sculptures depict celestial musicians and also Kṛṣṇalīḷā themes.

The *ghaṇṭa* on the top of the *gaṇḍi* has elaborate divisions. On the *beki* portion, there are four *dopīçhāsiṃhas* or *Dopakhāsiṃhas* looking outwards at four corners, along with *mandiraçāriṇī mūrtis* placed at the four cardinal directions. The bottom *āmaḷaka* is called *anḷāśri*. The *ghaṇṭa* has two rope-like strings tied around horizontal stripes. These break the monotony of the vertical ribs on the *ghaṇṭa*. On the lower one, known as *rāi*, eight *jhāṁpasiṁhas* are attached. Four of them face towards the four cardinal directions and four towards the corners. The upper stripe is *ḍoriā*. There is a second *beki* over which *joḍianḷā* is placed. The *beki* portion has eight miniature *piḍhamuṇḍīs* in place of *jhāmpasiṁhas*. Over the *joḍianḷā* is *khapūrī* with *dadhinauti* (*kaḷaśa*). Right on top is placed the *çakra* (*āyudha*).

The *majhibakharā* (*Jagamohana*) is also *pañçaratha* in plan with *ratha*, *anartha* and *koṇakapāga*. The horizontal divisions are the same as that of the *vijebakharā* with *pābhāga*, *taḷajāṅgha*, *bandhanā*, *uparajāṅgha* and *baraṇḍa*. Here we find *piḍhamuṇḍīs* in three on *koṇaka pāga*, three in the recess (*salīḷāntara*) between *koṇaka pāga*, and *anarthapāga*, three on the *anarthapāga*, and yet another three on the recess between *anartha* and *rāhāpāga*. Altogether there are four *piḍhāmuṇḍis* in *taḷajāṅgha* and eight in *uparajāṅgha* on one side *bāḍa* of the *rāhāpāga*. Each of these contains sculptures. In addition to this, there are four more sculptures arranged in two tiers from the bottom and the top and in the recess between *koṇaka* and *anarthapāga*. The *pīḍhamuṇḍis* in the *uparajāṅgha* have also been arranged in two tiers from the bottom and the top. Unlike the *garuḍabakharā*, the portion between *baraṇḍa* and the top of the entrance has fine sculptures on the projected portions of the *rāhāpāga*. In the *baraṇḍa* portion on the top of each *pāga* projection, and also on each recess, there are brackets supporting the *gaṇḍi*. There are two kinds of brackets. The first type is an *aḷasakanyā* relief slab, and the second is a lotus stalk, either with hanging full blown lotus, or simple ones. The *aḷasakanyās* adorn the tops of *koṇakapāga*, *anarthapāga*, one on each, and three on the *rāhāpāga*. Similarly, on the other bracket figures, two are placed on the top of the recess between *koṇaka* and *anartha* and one in the recess between *anartha* and *rāhā*. Compared with the *bāḍa* of *vijebakharā*, *majhibakharā* has many more sculptures. The *bāḍa* on the south side has an imposing entrance with a flight of seven steps. The vertical *rāhā* projections have assumed the form of high pilasters on both sides of the entrance which are highly ornate, with horizontal mouldings on the upper portion, and with three carved relief friezes placed one above the other at the base. The *navagrahapāta* slab over the lintel is supported with iron beams so also the *jhalamaçāḷa* (the projected portion of *rāhā* concealing the corbelled roof). The horizontal door jamb has a supporting iron beam. The *navagraha* slab is simple and without carvings. The Lakṣmī *pāṭa* of the door jamb is also plain. The relief has an arch without any image. Probably, this space was meant for a painting. On either side of the door jambs there are standing figures of Gaṅgā and Yamunā within the *piḍhamuṇḍis*. At the bottom of these guardian deities, there are two *çāmara dhāriṇīs*, under arched decorations. The north side *bāḍa* has no entrance because it has been covered by the *bhaṇḍārabakharā*.

The *gaṇḍi* of the *majhibakharā* has three horizontal *piḍha* sections (*poṭaḷa*) in pyramidial receeding order. Each *poṭaḷa* consists of five horizontal *piḍhas*. The *gaṇḍi* is organised in congruence with the *pañçaratha bāḍa*. The *pāgas* on the *bāḍa* have corresponding *pīḍha* projections in three tiers on the *gaṇḍī*, which are known as *poṭaḷa*. There are two vertical walls (*kāṇṭi*) in between the *poṭ aḷas*. Each *pīḍha* projection on the *gaṇḍi* has a *jhāmpasiṃha* placed on the third horizontal *pīḍha*. For crowning features, each *pīḍha* projection has a *khapūrī* with *kaḷaśa*, but without *āyudha*. On the vertical walls *(kāṇṭi)* corresponding to the *pāga* projections on the *bāḍa*, there are three pilasters each with *piḍhāmuṇḍis*. Since the entire temple is pilastered with lime mortar, the *piḍhāmuṇḍis* lose their characters and look like *śikharamuṇḍis* in a few cases. The relief slabs on each of the projected middle pilasters of the *kāṇṭis* depict wrestlers. In the *rāhā* portions, owing to the necessity of placing the *kaḷaśas* at the centres, there are no sculptural slabs.

The *garuḍabakharā* is a *bhadra* temple. Its *bāḍa* on the eastern, southern and northern sides are exposed with three imposing entrances and flights of steps. This is in the *pançaratha* plan with *rāhāpāga, anarthapāga* and *koṇakapāga* on the *bāḍa*. The *bāḍa* has the usual horizontal divisions of *pābhaga, taḷajāṅgha, bandhanā, uparajāṅgha* and *baraṇḍa*. On the lower *jāṅgha* there are *sikharamuṇḍis* (*śikharaçāḷa*) on the *koṇakapāga* and on the reces between the *koṇaka* and *rāhāpāga*. On the *uparajāṅgha* there are *piḍhamuṇḍis* in two tiers on the *koṇakapāga* and *anarthapāga*. As in the *majhibakharā*, the bracket figures are placed in the *baraṇḍa* portion supporting the *gaṇḍi*. The *aḷasakanyā* slabs are at the top of *koṇaka*, projecting outwards from the corners of the temple and also from the *rāhāpāgas*. Lotus brackets are also placed on the top of the *aḷasakanyās* specifically on the *rāhāpāga* portion, and also on the recess, as in the *majhibakharā*. The *uparajāṅgha* portion is wider than the *taḷajāṅgha*.

The *gaṇḍi* has two tiers of horizontal *piḍhas* with a small vertical wall in between them. The *rāhā* portion above the entrance has the usual crowning members of a *bhadra* temple. On the *beki* portion, there are three *mandiraçāriṇī* relief slabs. On the top of the *gaṇḍi* there is the *beki* with four *dopiçhāsiṁhas* overseeing the four corners, and four *mandiraçāriṇīs* on the relief panels, placed at the four cardinal directions. There is *anlāśrī* with the motif of lotus petals at the base of the *beki*. The *ghaṇṭa* has a string tied over its middle portion, known as *rāi*. Eight *jhāmpasiṃhas* are attached to it. At its top the *ghaṇṭa* has *joḍianaḷā* with *khapūrī, kaḷaśa* and *çakra*.

The entrance gates of the *garuḍabakharā* are higher than that of the *majhibakharā*. Like in *majhibakharā* the projections of the *rāhāpāga* have formed high pilasters on both sides of the entrance. The *navagraha pāṭa* (lintel stone slab) is plain without carvings. The horizontal door beam and *jhalamaçāḷa* are supported by iron beams. The upper positions of the door jambs are plain, with guardian figures on either side within the *rekhāmuṇḍis* at the base. On the main entrance, Brahmā stands on the left, with Śiva on the right. Below these figures are two *piḍhamuṇḍis*, with a *latā* design on the middle projected slabs. The space on either side of the entrance steps leading to the *garuḍabakharā* is used as a sitting place (open *maṇḍapa*) for devotees and visitors. This space is extended on both sides of the steps. There are two *pūrṇakumbhas* placed on either side of the steps in the *piḍha* portions. The south and north entrance gates have almost similar features, with steps leading to the temple. The entrance on the south side is important, because this is used for temple processions and rituals.

The *gopura* (*siṁhadvāra*) (fig. 39) is an interesting architectural feature of this temple. It has two openings on the east and west *bāḍas*. The opening on the east side is the main entrance leading into the temple from the main road. This is a *piḍha* temple with a vertical wall in between the two tiers on the *gaṇḍi*. There are two open archways in this portion of the *gaṇḍi*. The temple is double-storeyed with steps on the southern inside wall. This is according to the *pançaratha* plan. The *rāhāpāga, anarthapāga* and the *koṇakapāga* have sculptures within *piḍhāmuṇḍis* both in the *tāḷajāṅgha* and *uparajāṅghā* portions. The *pābhāga* is plain without decorations.

On the *gaṇḍi* portion, the corbelled roof over the entrance have *piḍha* projections. The *jhalamaçāḷa* is supported by an iron beam. At the top of the first *poṭaḷa*, there are battlement designs. Above the opening arches of *gopura*, there are again corbelled roofs with *piḍha* projections. There are mini *anḷā* projections on the top of these structures with *tinigoḍiāsiṁhas* as crowning members. A narrow balcony surrounds the first tier *piḍha* projections. On the *bāḍa*, in between the *piḍha* tiers the placement of sculptures correspond to that of the *bāḍa* below.

There is an elliptical *mastaka* with *anḷāśrī, ghaṇṭa, khapuri* and *āyudha*, etc. There are four *dopīçhāsiṁhas* on four corners fixed on the *beki*. The *kuḷiādeuḷas* are all in the *pīḍha* order without embellishment of sculptures. Four sculptures on each *bāḍa* are seen on the projected pilasters of the *çāhāṇīmaṇḍapa*. This is a covered *maṇḍapa* with arched gateways on four sides. As indicated earlier, it has a high *pīḍha* with steps on the west side.

## Sculptures

All the three chambers, viz. *vijebakharā, majhibakharā* and *garuḍabakharā*, *gamā, gopura* and *çāhāṇīmaṇḍapa* are embellished with sculptures. Except the *dvārasiṁhas* at the main entrance, the *jhāmpasiṁhas* on the *gaṇḍis* and the *Garuḍa* inside, all the other sculptures are in reliefs and carved out of single pieces of Khonodolite (*kandā, kuṇḍā*) stones. As is the case with Orissan temples, the interior walls are plain without sculptures. The *Garuḍa* sculpture crowning the two-metre high, monolithic pillar, the reliefs of the base of the *ratnasiṁhāsana* on which the deities are seated, and the guardian figures on the door jambs are the only sculptures inside the temples. Of course, the wooden painted deities of Jagannātha, Baḷabhadra, Subhadrā and Sudarśana, the brass idols of Madanamohana, Doḷagovinda, Lakṣmī and the painted *navagraha* relief are also to be included.

The sculpture programme on the *bāḍas* as well as on *gaṇḍis* do not follow any definite principles. Therefore, it would be difficult to generalise and arrive at specific conclusions for the evolution of a formular approach. In order to appreciate the *āvaraṇamūrtis*, the sculptures may be grouped under the following categories: These are

(i) Cult deities,

(ii) Kṛṣṇalīḷā motifs,

(iii) *Mithuna* and *Maithuna mūrtis*,

(iv) Figure and Decorative motifs.

***(i) Cult Deities***: These generally include the *pārśvadevatās, dikpāḷas, daśāvatāras* and other gods and goddesses. A Viṣṇu temple has its standard *pārśvadevatās* who occupy their respective niches. At Dharākote, the *pārśvadevatās* are housed in three small shrines attached to the *vijebakharā*. These are Trivikrama on the north, Varāha on the south and Narasiṁha on the west. These are carved out

of granite stones and display better workmanship in comparison to other sculptures of the *vijebakharā*. Besides serving as *pārśvadevatās*, Trivikrama, Narasiṁha, and Varāha also appear on the *bāḍa* on the projected portions of *rāhā, anartha,* and *koṇaka pāgas* grouped along with *daśāvatāra mūrtis*.

The *daśāvatāra* sculptures appear on the south, north and west *bāḍa* of *vijebakharā* on *taḷajāṅgha*. There is no chronological order in their presentation. On the south *bāḍa* are Rāma (fig. 65), Parśurāma (fig .66), Trivikrama (fig. 59) Viṣṇu (Baḷivāmana).(Fig, 63.) On the west *bāḍa* are Kaçhapa (fig. 60), Matsya (fig. 59), Bauda (Buddha) (fig. 67) and Baḷarāma (fig. 64). On the north *bāḍa* are Kaçhapa (repeated), Kaḷki (fig. 68), Narasiṃha (fig. 62) and Varāha (fig. 61). The *avatāra* sculptures again appear on *talajāṅgha* portions of the *bāḍa* of *gopura*. These are Kaçhapa and Kaḷki on the west and Narsiṁha and Matsya on the east side. Trivikrama finds a place on *uparajāṅgha* of east *bāḍa*. On the north *bāḍa* in the *uparajāṅgha* portion, Baḷarāma is placed. Jagannātha (fig. 103) appears both on the north *bāḍa (uparajāṅgha)* and on the west *bāḍa (taḷajāṅgha)*. The sculptures of the *vijebakharā* are more refined in comparison to their counterparts in the *gopura*. There is no definite programme followed in the representation of the *daśāvatāra* sculptures. The earliest *daśāvatāra* sculptures exist on the Maṇibhadreśvara temple at Bhuvaneśwar.[16]

**Dikpāḷa Images:**

They are the guardians of the eight directions and appear on the *bāḍas* within the *muṇḍi* niches of the *pārśvadevatā* shrine attached to the *vijebakharā* and not on the *bāḍas* of the *vijebakharā* proper. Agni, Yama (fig. 115) and Indra (fig. 111) have been placed on the east, west and south *bāḍa* of *pārśvadevatā* shrine housing Varāha on the south side of *vijebakharā*. Varuṇa, Brahmā (fig. 117) and Aiśānya (fig. 114) have been placed on east, west and north *bāḍa* of *pārśvadevatā* shrine housing Trivikrama on the north side of *vijebakharā* and Indra (fig. 111), Vāyu (fig. 112) and Nairuta (fig. 113) find place on the south, west and north *bāḍa* of the *parśvadevatā* shrine housing Narasiṁha on the west side of *vijebakharā*. In order to organise the sculptures in three groups, Indra has been repeated on the south and west shrines. *Dikpāḷa* figures do not occupy their respective corners in the *pārśvadevtā* shrine. Besides, one finds the sculptures of Pārvatī, Durgā, Mahiśamardini Durgā, Saraśvati, Nṛitya Ganeśa, Viṣṇu, Narasiṁha, Hanumān (fig. 119), Gajalakṣmī, Lakṣmī, Maṅgaḷā and Annapūrṇā on the *bāḍas* of *majhibakharā, gamā* and also on the *gaṇḍi* portion of *gopura*. There is no definite programming. While a majority of these sculptures have been displayed on the *uparajāṅgha* of the *bāḍa*, only one sculpture has been placed on the *gaṇḍi* portion of *garuḍa bakharā*.

**ii) Kṛṣṇalīḷā Motifs:** These sculptures depict the Kṛṣṇalīḷā story from the birth of Kṛṣṇa till the *Dhanu utsava* of Kaṁsa. The death of Kaṁsa has not been depicted. The story begins with Devakī delivering the child Kṛṣṇa (fig. 84) sequence on the south side *gamā* linking *vijebakharā* with *majhibakharā* and ends with the court scene of Kaṁsa with Kṛṣṇa, Baḷarāma on the north side of *gamā*. However, a few sequences like *Vastraharaṇa,* Rāmakṛṣṇa *yugaḷa* are displayed on *vijebakharā*. The sequences of the Kṛṣṇalīḷā theme are the birth of Kṛṣṇa, Vasudeva transporting Kṛṣṇa,(fig. 85)

Nanda and Yaśodā with the child Kṛṣṇa (fig. 86), *Śakaṭāsurabadha* (fig. 70), *Dadhimanthana* (fig. 80), *Yāmaḷārjuna* (fig. 87), *Bakāsurabadha* (fig. 69), *Godhanaharaṇa, Girigovardhana, Keśībadha, Dhenukāsurabadha, (fig. 120) Kāḷiyadaḷana* (fig. 75), *Aghāsurabadha* (fig. 77), *Saṇḍhāsurabadha, Kubaḷayabadha*, *Muṣṭikabadha* (fig. 79), *Çāṇūrabadha*, Kṛṣṇa Sudāmā (fig. 118), Kṛṣṇa with *Kubūjā*, Kṛṣṇa beheading the *rajaka* (fig. 74), Kṛṣṇa and Baḷarāma in the court of Kaṁsa. Motifs like *Vastraharaṇa* (figs. 71, 72), *Kāḷiyadaḷana*, *Aghāsurabadha* (fig. 77) and *Girigovardhana* (figs. 82, 83) have been repeated. Compared to the Kṛṣṇalīlā paintings inside, the depiction of sculptures on this theme are few. The few interesting sculptural motifs which do not find representation in paintings are Kṛṣṇa Sudāmā, (fig. 118) Rāma Kṛṣṇa *yugaḷa* and Kṛṣṇa aiming his bow.

The sculptural motifs on the theme of *Rāmāyaṇa* are extremely rare on the body of the temple like the paintings inside. Except the sculptures of Rāma, Lakṣhmaṇa, Sitā and Hanumān there are no other sculptures related to the *Rāmāyaṇa*.

**(iii) *Mithuna or Maithuna Motifs:*** The maximum number of sculptures are on *maithuna* and *mithuna* scattered all over the *bāḍas* of the temple complex. The sculptures on *maithuna* or *mithuna* are numerous and dominate the sculptural programme on the Jagannātha temple. The tradition of depicting *maithuna* (erotic) figures is quite ancient in Orissa. *Bṛhatsaṁhitā, Agni Purāna, Samarānganaṇasūtradhara* enjoin that these should be sculpted on the temple.[17] *Śilpa Prakāśa*[18] states that a place without love images ought to be shunned. As suggeested by Comaraswamy,[19] it is in the auspicious progentive significance of 'pairs' that the explanation for the constant representation of *maithunas* is to be found. Just as a proliferation of images of gods or a king to protect the structure, emanating their power outward, so a multiplicity of *mithuna* images function in the same way.

Although *mithuna* motifs dominate the earlier temples, in the later temples one finds a larger variety depicting eroticism. In the Jagannātha temple at Dharākote, these have been used indiscriminately. Various erotic poses have been depicted. These motifs have been possibly influenced by the *Kāmaśāstras*.[20] They have been depicted with *rasa, bhāva* and *kriyā* (sentiments, mood and action). In this temple, the *maithuna* figures have been explicitly shown engaged in action.

The most popular motifs are (1) *piḍitaka*[21] mode in which one of the partners generally the man, is pinned against the wall or a pilaster, by his partner, (2) *vṛkṣhādhirūḍhaka*[22] mode in which the woman clings to the man and even climbs him as if he were a tree, (3) *avalambitaka*[23] mode in which the man supported the feet of the woman who climbs on him as if he were a tree (fig. 93). Though most of the figures assume standing poses, due to the vertical space provided by recesses and niches, there are also numerous examples of reclining or seated poses in some cases, with the female on the top (*viparīarati*) (fig. 94). The most popular acrobatic pose is *kalika* (reciprocal oral congress) mode with the standing male holding his female partner upside down (figs .91, 92, 96). Including among the acrobatic poses, is the *vyanata rati* with coitus from the rear (fig. 96, 106). Here the woman bends down; there is also the *dhenukartā* where she is on all fours like a cow. There are also positions

where the woman is reclining on her back on a couch, with the man lying on her, and the couch being lifted by a dwarf. There is a *maithuna* couple where the man is bearded, most probably a person of priestly stature, with bulging testicles.(fig. 95) The woman is depicted holding the male's beard, most likely in jest.

Auspicious pairs play a major role in the decorative programme of both early and late temples. Whether the pairs form a union of opposites or merely juxtaposed or engaged in explicit sexual activity, the auspicious nature is always present.

**(iv) *Figure And Decorative Motifs:*** None of the sculptures or carvings on the temple are purely decorative. Each is an essential unit in the overall decorative programme, and serves both as a symbol of beauty and as a guardian motif. In the medieval and later temples, ornamentation was the main feature of architecture.[24]

The main decorative motif is female imagery. Woman has throughout history been treated as a sensuous and graceful being. At Dharākote, varieties of female figures have been depicted. There are *aḷasakanyā* (fig. 98), *padmagandhā* (smelling a lotus), *darpaṇā* (looking into a mirror) (fig. 99) and female musicians. It is difficult to determine whether the *aḷasakanyās* and female musicians represent celestial figures or merely ideal female beauty. It is presumed that these female musicians are the damsels (*devadāsīs*) presented to the temple. Moreover, the image of woman is auspicious because she symbolises fertility and she is beautiful. These figures are short, and bulky, with rounded heavy breasts and hips. They have long plaits with tassels that hang either at the back or in the front. The *aḷasakanyā* with bodies in *tribhaṅga* poses and arms raised and joined over the heads are depicted in the recesses, and on the *baraṇḍa* portions. It is also interesting to notice that old women with emanciated bodies and protruding thin breasts have also been carved on the temple facade.

The narrative friezes are almost rare at Dharākote. But conforming to the old tradition of temple embellishment, *ṛsis* apear on the *bāḍas* of both *vijebakharā, gamā* and *gopura*. They are seen with their beads, doing penance and standing on one leg.

The lion is a popular motif, generally represented in a conventionalised form. In most cases, it is depicted as a hybrid figure incorporating features from other animals, real or imagined. *Śiḷpa Prakāśa* mentions four types of lions which are also known as *vidāḷas*.[25] (fig. 98) In the first example, the lion is generally depicted standing on its hind legs. This is called *virāja*.[26] The second type generally stands on a crouching elephant, and turns its head to face the rear. It looks beautiful with horns,(fig. 108) its face resembles *kīrtimukha* masks and its tail curves between its legs. In some cases, a creeper hangs from its mouth. In the third example (*gajaviḍāḷa*),(fig. 97) the animal generally, stands on a demon and has the head of an elephant, its proboscis lifting up enemy warriors. In the fourth example (*naraviḍāḷa*),(fig. 97) the animal also stands on a demon, but it has a human head. At Dharākote, *viḍāḷa* figures appear only in the recesses of *anarthapāga* on *vijebakharā* and *majhibakharā*. Here

*viḍāḷa* motifs have been further elaborated. In the *gajaviḍāḷa* and *naraviḍāḷa* motifs, the sculptors have added more animal figures such as the *śārdūḷa*, the *mṛga*, *varāha*, the *svāna*, etc. Sometimes it is seen that the *gajaviḍāḷa* lifts a number of small elephants or deer. Running deer are depicted in this motif (fig. 100) over the body of *gajajviḍāḷa*. In the *virāja* or *viḍāḷa* motif, the animal is seen standing on a lioness. This is also *a śārdūḷa* who seems to attempt an attack on the *viḍāḷa*. At the lower end of the *naraviḍāḷa* motifs fig. 97), an elephant with either riders or warriors engaged in combats have been shown. The human head as seen in the *naraviḍāḷa* motif is projected as that of a woman with a *notha* (nose ring) (fig. 97). Blood- thirsty demons trampling over two women are also shown. The *naraviḍāḷa* or *nāriviḍāḷa* figures portray two expressions, one depicts a fearful face, while the other one shows a peaceful one.

In addition to this, there are also *aśvaviḍāḷa* motifs, the *viḍāḷa* is one with the head of a horse, trampling a soldier. A motif shows the *aśvaviḍāḷa*, carrying a soldier in one of its forelegs, simultaneously, devouring two *śvānas* (dogs), while the third one escapes from its jaws. The animal is seen trampling over a lion.

At Dharākote there are no *jāgarata* lions depicted with riders. But *gajakrāntā* and *jhāmpasiṁha* motifs abound. The *jhāmpasiṁhas* or *tinigoḍiāsiṁhas* adorn the *gaṇḍi* of the temples. These have been portrayed lifting both their forelegs, or in a few cases raising only one foreleg. These motifs lack symmetry. That apart, *dopiçhāsiṁhas* or *dopakhāsiṁhas* are also placed at the *beki* portion, facing four cardinal directions. *Dvārasiṁhas* adorn the entrance gateway to the temple complex. *Gajakrāntāsiṁha* or *gajasiṁha* which were a tradition in the earlier temples have been done away with. Instead the Dharākote temples have only *dvārasiṁhas* (fig. 45) placed on either side of the main entrance.

Surprisingly, the presence of scroll work is comparatively little. Nevertheless, there is evidence of some on the pedestals of the sculptures, doorjambs, *bandhanās* and *pāgas*. They also appear on the horizontal mouldings. Scroll work is ornate and varied in design, often combining vegetable colours and zoomorphic elements in the same motif. In the *Śilpa Prakāśa*, eleven different types of creepers (*vallbhi*) have been mentioned. In the opinion of Donaldson,[28] the scroll work provides a good stylistic indice, which helps to establish a choronological sequence. In contrast to figure motifs, which frequently exhibit archaising aspects, or even the overall decorative programme, scroll work exhibits a continuous evolution. This is often more reliable than other stylistic indicators.

The ornamental designs include lotus, *haṁsa*, *makara*, *śārdūḷa* and *mṛga*, etc. On the *baraṇḍa* portion in the *majhibakharā* and *garuḍabakharā*, there is a garland or *jharā* (pendants ). The *vṛkṣ a* motifs on the door jambs on the south side are very ornate (figs. 53, 54). They show trees with branches spread out carved within rectangular panels. Parrots, monkeys and squirrels are all positioned on the tree branches (figs. 53,54). Other designs include *latā* motifs.

The later temples have much less scroll work and elaborate designs, which is why the Dharākote temple does not boast fine chiselled craftsmanship.

**Paintings**

The ceiling and the upper reaches of the inner walls of *majhibakharā*, contain paintings. Four square stone pillars forming a square on the floor, support the ceiling. There are several groups of such supporting pillars, painted with high relief stucco work in the Jagannātha temple at Purī. But in Dharākote the pillars are simple and even devoid of lime plaster. Four stone beams, supported by iron ones, cross each other over these pillars, and divide the square ceiling space into nine *kaṇḍi* (compartments) (fig. 121). The central compartment (*majhikandi*) is the largest, and is square shaped (fig. 122). There are four square *Kandis* at four corners (fig. 124), and four rectangular ones, placed in between (fig. 126). These rectangular *Kandis* are above the lintels of the four door frames, which open out to four directions. The *Kandis* have horizontal tiers (*muhāṇṭi*) which recede in pyramidal order, forming the ceiling (*muda*). Apart from the *Kṛṣṇalīḷā* panel, which is almost common to all these *Kandis*, they can be easily identified by decorative scrolls, composed of various animals and birds. In fact the *Kandis* have been named after these decorative scrolls, for example, the *baga* (crane) *Kandi*,(fig. 186) *ghoḍā* (horse) *Kandi*, (.fig. 189) *gāi* (cow) *Kandi*, *oṭa* (camel) *kandi*, (fig. 188) *haṃsa* (swan) *kandi (fig. 187) mānkaḍa* (monkey) *Kandi*, *hāti* (elephant) *Kandi* and *hariṇa* (deer) *Kandi*. In concept, the murals look almost similar. *Bagakandi* is positioned on the south wallside, above the entrance door. Facing this *Kandi*, and viewed clockwise, the rest of the *Kandis* follow as mentioned above.

The paintings are placed in two tiers in each *Kandi* ( figs. 141, 142). The upper tier has decorative scrolls depicting animals and birds, and the lower tiers illustrate themes from the *Bhāgavata* (fig.141). In addition, there are two rectangular areas with paintings, on either side of the beam projected from the ceiling. These are found on four stretches of wall, two on the extreme east, and two on the extreme west walls. These rectangular areas have individual compositions related to Kṛṣ ṇa and Viṣṇu. The scenes from the *Bhāgavata* in running panels are in narrative formats with one sequence leading to the other. There is no break in spatial arrangements. It can be compared to witnessing a movie from one incident to the other. The central compartment (*majhikandi*) has different arrangements. Instead of two, it has three running scrolls, the widths of which recede from the lower end working to the top.

Over these scrolls on the receding tiers (*muhāṇṭis*) there are several narrow painted friezes. These narrow friezes are patterned with flowers and geometric designs, and appear like canopies hanging from the ceiling. Painted receding *piḍhas* are known as *paṭāçāṇḍuā* (striped canopy) (figs. 127, 128, 129, 130). The receding *piḍhas* connect with the ceiling from four sides. The *muda* portion is either a small rectangular or a square area, painted with *padma* lotus *maṇḍaḷas* (figs.128, 129). The narrow friezes are known as sāṇa in the Purī *citrakāra* terminology, and dhaḍi border in South Orissa *çitrakāra* terminology. To list a few- *padmadhaḍi*, *latādhaḍi*, *kamadhaḍi*, *kaṅgurādhaḍi*, *pheṇidhaḍi,* etc.(figs. 131, 132).

The lower portions of the beams are also painted with *padma phūla* and *latā* (meanders).(fig. 131) The receding *piḍhas* create four spaces over the square or rectangular base corners just above

the beams. This is called *kaṇachānda* (fig. 121). Decorative scrolls are not in square or rectangular formats, but in irregular octagonal formats. The triangular spaces (*tripaṭi* or *kaṇachānda pāṭa*) created by the corner beams, have heads of *Rāhu* painted at the base, overlooking the temple floors.(fig. 201)

The west wall as well as the interior side walls of *gamā* contain paintings. The west wall is divided into two parts, leaving a wide gap in the middle. This is used as the entrance passage leading to the *vijebakharā*. On the left and right portions of the west wall there are two painted *kuñjas*. Each *kuñja* has four half circular arches supported by pillars.(fig. 192) Twin decorative glass lamps (*jhāḍa*) have been fitted to each pillar and to the screens. *Jhāḍas* and *jharās* (pendants) hang from these arches (figs.192, 193, 194). Each arch is crowned by *āmaḷaka*, *ghaṇṭa* and *kaḷaśa* similar to *bhadra* temple (fig. 198). The corner pillars of the *kuñja* are wider compared with the middle pillars. Each corner pillar has painted *aḷasakanyā* on the shaft area (fig.200). The triangular portion between the roots of the arches depicts the *gaṇḍabhairava* (mythical bird) (fig. 194), i.e. *olataśuā* parrot (fig. 193) motifs. As in the ceiling of the *Kandis*, the vertical and horizontal fronts of the *piḍhas* and the *kunjas* have been painted with *lahaḍi*, *padma*, *pākhuḍā*, *kāṅgurā*, *latā* and *jāli* designs (figs.197, 198). Animal and bird motifs have been painted on the roofs of the *kuñjas*,including a lion with a flag, *gajasiṁha*, and the dancing peacock. On the right hand top corner of the *kuñja* on the right, a moon is shown, while on the left hand top corner of the *kuñja* on the left, a sun is depicted. (fig. 197) Since portions of the mural have been defaced,it is difficult to decipher all the details. The background over the *kuñjas* are treated like skies with twinkling stars. The sky covers the *kuñjas* in a semi-circular wavy arch, forming triangular spaces at corners of the *kuñjas*. Rāhu heads with ornamental motifs have been painted on these corner spaces (fig.201). Eight *sakhis* (*aṣṭasakhi*), four in each *kuñja* adorn the arched spaces. The *sakhīs* on the left *kuñja*, face the north, whereas those on the right, face the south. These *aṣṭasakhīs* are attendants to the deities enshrined in the *vijebakharā*. These *sakhis* are Laḷitā, Viśākhā, Ciitrā, Campakalatā (fig.195), Indurekhā, Sudeśī (fig.192), Raṅgadeśī. They flourish *cāmara* (flywhisk), *picha* (peacock feathers), they offer *tāmbuḷa* (betel) and *mukhavāsa* (kerchief), and they hand a *darpaṇa* (mirror), hold forward an *ataradānī* (scented water container) and a *puṣpa* (flower), all for the Lord. As major portions of the murals have been damaged, it has been difficult to conduct any thematic or stylistic analysis.

For easier understanding, the paintings may be grouped in the following three categories. These are narrative panels;

(1) *dīkpāḷa*,

(2) *daśāvatāra*, etc. and

(3) decorative panels.

**Narrative Panels**

Most of the paintings are long panels depicted in narrative sequences. The *līḷās* of Kṛṣṇa from the *Bhāgavata* form the main theme. Other themes include the *Ārtatrāṇa cautīśā*, etc.which are discussed

in detail later. Sequences worthy of mention include:

(a) *Rāsakrīḍā*: This sequence is painted in the *bagakandi* (figs.153, 154, 155). Here in the long panel, Kṛṣṇa dances with sixteen thousand *gopīs* (*ṣohaḷa sahasra gopi*). To emphasise this *Bhāgavata* concept for credibility, Kṛṣṇa multiplies himself. Kṛṣṇa and *sakhi* appear alternately in the running scroll.

(b) *Nāvakeḷi*: Kṛṣṇa acts as a boatman and helps the *gopis* (cowherd women) to cross the river, Yamunā (fig.136). The women stand on the bank of the river waiting for the boat.

(c) *Girigovardhana*: In this sequence, Kṛṣṇa is seen rushing to protect his cowherd friends from the onslaught of rain. Indra, seated on Airāvata elephant, is causing the rain. Kṛṣṇa is seen lifting the Govardhana mountain to protect the city of Nanda. In the next sequence,Rāma and Kṛṣṇa are sitting with Nanda inside the palace. The rest of the painting is badly mutilated.

(d) Activities in the City of Gopa: Kṛṣṇa is playing the flute under a *kadamva* tree amidst *sakhīs* (fig.142). In another corner, the houses of Gopa are seen. These are two storeyed buildings with entrance arches on both storeys. Gopīs are seen doing their toilette, and preparing to leave for the *upavana* (garden) where Kṛṣṇa plays with the *sakhis*. Here, a large portion of the lime plaster has fallen off from the wall, making thematic analysis difficult.

(e) The Seat of Nanda: Three pavilions are depicted in *piḍha* structure, with flags fluttering on the tiers. Each pavilion has three arched openings. This is probably the seat of Nanda where Yaśodā, attended by maidens, and Nanda by two male attendants, occupy the middle arched space of the pavilions. In one of the corners, within a hut-like pavilion, Rādhā is seated dolefully.

(f) Rādhākṛṣṇa *yugaḷa*: This is a running scroll with Rādhā, Kṛṣṇa and *gopīs* in various *līḷās* on four walls of the *haṁsakandi*. On the east wall, Kṛṣṇa is offering a garland of wild flowers to Rādhā in a *kuñja*. They are seated on a low cot. A spitoon (*pikadāni*) is placed below the cot. There are trees on either sides of the *kuñja*. Two *sakhīs* on either side flourish a *çāmara*. There is an Oriya caption which reads "*varnamāḷa*" (fig.158). To the right of this is another *kuñja* where Rādhā is seated on Kṛṣṇa's lap. Both have embraced each other and are in a romantic mood. The cot is designed in a bow-like shape resembling a boat. Two pillows (*mānḍi*) are placed on the cot. Two *sakhīs* stand on either side, flourishing a *çāmara*. The caption here reads "*yugaḷa*" (fig.158). In another sequence, Kṛṣṇa standing in *tribhaṅga*, plays the flute beneath the *kadamba* tree, flanked by two *sakhīs* who offer him flowers. An inscription in Oriya reads, "Rādhā Kṛṣṇa". On the right of this motif, Kṛṣṇa plays the flute, resting his body against a cow. Here, instead of *sakhis*, two cows stare at him, obviously enjoying the music. The Oriya caption reads Gomatī.

(g) *Mathurāgamana*; Kṛṣṇa's journey to Mathurā (*Mathurāgamana*) to witness the bow festival is depicted. Akrūra is seen escorting Kṛṣṇa and Baḷarāma to Mathurā in a chariot (*ratha*)

(fig.173). The *sakhīs* obstruct their way as they are reluctant to part with Kṛṣṇa. In the next sequence, Kṛṣṇa and Baḷarāma are seen seated in a chariot. In the last sequence, Akrūra alights from the chariot to bathe in the river Yamunā. He receives the *darśana* of Kṛṣṇa/Viṣṇu in the river. Akrūra's empty chariot is seen at the extreme right hand corner of the panel. Kṛṣṇa and Baḷarāma on their way to Mathurā, pass through the garden (*upavana*). In the next sequence, they met a hunchbacked woman (*kubūjā*), whom Kṛṣṇa transforms into a beauty (figs. 169). While approaching Mathurā, they also meet a *rajaka* (washerman),(fig. 170) *māḷi* (gardener) and the people of Mathurā. There are a few trees in between the figures to suggest a garden.

(h) *Kaṁsabadha*: Kṛṣṇa enters the city of Mathurā, overcoming all obstacles posed by Kaṁsa to kill him and his brother. There are several sequences depicting this. On the right hand corner, Kaṁsa's two storeyed palace is depicted. His queens and attendants are seen inside the arched pavilions. Kṛṣṇa is dragging Kaṁsa down from the platform (*mañcā*). Kaṁsa's court guards stand in attendance.

(i) *Godohana*: Yaśodā is milking the cow (fig.177). She has placed the *loṭā* (small bell metal pot) between her knees, while a naked Kṛṣṇa clings to his mother's back. The calf is tied to the foreleg of the cow who is shown as trying to lick it. Both the hind legs of the cow have been tied with a *gāiçhanda* (cow knot). A *gopī* stands to the right armed with a pot to collect milk. Baḷarāma also stands nearby, perhaps persuading Kṛṣṇa to follow him into the forest. Another *gopāḷa* and *gopāḷinī* are seen on the left.

(j) *Nandostava*: The inhabitants of Gopa rejoice at the birth of Kṛṣṇa and sweets are distributed. The drummers and pipers make music. Prostitutes (*dāri*) dance in the streets(fig.184) and *apsarās* in the heavens. To create jest, a pigmy is depicted distributing sweets while, some rather tall men are seen stealing (fig.184)' them.

Besides, sequences such as the birth of Kṛṣṇa, and Vasudeva transporting the child Kṛṣṇa, *Kāḷiyadaḷana*, *Pūtanāvadha*, *Aghāsuravadha* (fig. 182) *Bakāsuravadha* (fig.180), *Tṛṇāsuravadha*,(fig. 144) *Keśīvadha*, etc. have also been painted.

*Dikpāḷa* paintings: These have been executed on the south and north walls of the gamā inside compartments with arches depicted in the traditonal style. They are depicted as seated in frontal perspective and in *laḷitāsana* and *padmāsana* poses (figs.204, 205, 206, 207).

*Daśāvatāra* paintings: These occupy the middle panel below the *dikpāḷa* paintings in the south and north walls of the *gamā*. Like *dikpāḷa* paintings, these have been also depicted in conventional poses, following the Orissa sculptural traditions (figs. 210, 211, 212, 213, 214).

*Hiraṇyavidāraṇa*: This appears on the east wall, lower panel in the *bagakandi* (fig.153). Narasiṁha is seen tearing open the bowl of the demon, Hiraṇyakaśipu (fig.155). Hiraṇya is placed on

Narasiṁha's lap. The demon is wearing striped costumes. Narasiṁha has a mask-like face seen in frontal perspective On either side of Narasiṁha stand Garuḍa, the attendant of Hiraṇya, Prahallāda and a *ṛṣi*. The Gods are seen rejoicing in the heavens at the death of the demon.

*Madhusudana*: Viṣṇu is painted on the west wall, on the lower panel in the *bagakandi* (fig.154). He is seen in the sea, killing the demon Madhu, and placing him on his lap (fig.154). The composition of this painting has been influenced by the *Hiraṇyavidāraṇa* painting. The poses of Viṣṇu and Narasiṁha are similar. Two *ṛṣis* stand on either side of Viṣṇu, followed by two cows.

*Sunāri Veśa*: This is painted on the east wall, lower panel in *ghoḍākandi*. Kṛṣṇa is shown in the guise of a goldsmith (*sunāri*) weighing ornaments on a scale (fig.133). Perhaps he is offering a finger ring to Rādhā, who looks at him askance, and perhaps enquiringly, about the price of the ring. Kṛṣṇa, the goldsmith has displayed his stock of jewellery to the customers. The *sakhis* stand on either side. Two of them,on his left, are holding two golden chains. One of the *sakhīs* on his right, is trying on an anklet (*baḷā*) (fig.134). The other *sakhīs* are observing her.

*Baḷarāma līḷā*: This appears on the south wall, in the middle panel, in *ghoḍākandi* (figs.135,137). Baḷarāma is seen in a chariot. In another sequence, he is compelling the river Yamunā to follow his dictum and flow near the city of Gopa. The course, the river has to follow, is indicated by the scratching lines of the plough of Baḷarāma.

*Navaguñjara*: The painting of *Navaguñjara* is depicted on the south wall, in the lower panel in the *gāikandi* (fig.143). Arjuna is shown in two sequences In one sequence he is aiming his *Gāṇḍīva* bow towards *Navaguñjara*. In the next sequence, perhaps realising the significance of the *avatāra* of Viṣṇu (*Navaguñjara*) prostrates himself before *Navaguñjara* (fig.143). The composition has been made lively with flowering trees, birds and monkeys meant to depict a forest.

*Kāñçīvijaya*: This is depicted on the north wall, lower panel, in the *gāikandi*. The painting of *Kāñçīvijaya* is badly defaced. This is more imaginatively painted with details in comparison with the *paṭa* paintings painted by the *çitrakāras* presently. Kṛṣṇa and Baḷarāma (Jagannātha and Baḷabhadra) are marching on two horses. Maṇika, the cowherd woman is receiving the finger ring from Kṛṣṇa, while her companion with a pot full of curds on her head, looks on. The environment is made lively with monkeys, dancing peacocks, cranes and deer.

*Jagannātha* painting: This is painted on the west wall, in the lower panel in the *haṁsakandi* (fig.157). Jagannātha, Baḷabhadra and Subhadrā are seated on a *ratnasiṁhāsana*. Sudarśana is on the left of Jagannātha. The brass idol of Lakṣmi on a wooden tray (*khaṭuli*) is placed between Sudarśana and Jagannātha. Similarly, Madanamohan (Kṛṣṇa playing on a flute in *tribhanga*) is seated on his throne between Jagannātha and Subhadrā. Doḷagovinda (standing

four armed Viṣṇu), image has been placed between Subhadrā and Baḷabhadra. The trio are in anicoric form, their hands like stumps (leaving Subhadrā) raised upwards. A *paṇḍā* is waving *āratī* to Baḷabhadra and rings the bell (*ghaṇṭa*). Utensils for rituals are placed near him. The deities are bedecked with jewellery and are in *rājāveśa* (royal costume).

A canopy hangs over the *ratnasiṁhāsana* with pendants (*jhumpā*) hanging. There is a narrow panel attached to the bottom of this painting, which depicts the offering for the Lords. One can notice a variety of utensils which were used in the Jagannātha temple at Dharākote.

*Lakṣmīnārāyaṇa*: This appears on the east wall, in the lower panel in the *bagakandi* (fig.156). Lakṣmīnārāyaṇa is placed in a portable shrine, with two side entrance doors used as niches for the attending maidens who hold fans (*ālaṭa*). Such shrines are to be found in South Orissa homes which are considered miniature temples. In the middle, Nārāyaṇa is seated in *padmāsana* (lotus pose), holding conventional *āyudhas*. Lakṣmī, tiny compared to Nārāyaṇa, is seated on his lap on the left. Two *sakhīs*, smaller in height than the ones standing immediately next to them in the side niches, are seen with a lotus and *çāmara*. Beyond this shrine, on either side, are seen bearded *ṛṣis,* in loin cloths, paying obeisance to Lakṣmīnārāyaṇa with beads in their folded hands. Among them are two children, probably disciples. Just as in the painting on the west wall, a narrow panel is also attached to the bottom of this painting. Here, offerings have been placed. On either side in this panel stand devotees, umbrella bearer (*çhatradhārī),* gong *(ghaṇṭa bajanti),* pipe blower (*kāhāḷiā*) and conch blower (*śaṅkhuā*). *Paṇḍās* are seen performing *ārati* and devotees standing by with folded hands.

*Rukmiṇī Vivāha*: This is painted on the west wall, in the middle panel in the *hātikandi*. The painting in this panel vibrates with the sound of battle, and clash of weapons (fig. 167). On the left corner, a four chambered pavilion is seen. Seated inside the pavilion are queens and the attendants. Rukmiṇī is going to the *ṭhakurāṇi* (goddess) temple to receive the *darśana* of the Goddess Mahiśamardinī Durgā, followed by four female attendants. One is holding an umbrella over Rukmiṇī. In the subsequent scene, Kṛṣṇa and Rukmiṇī elope, with Rukmiṇī being carried in Kṛṣṇa's arms, balanced on his waist. In the next sequence, he attempts running away with Rukmiṇī in a chariot. The news of *Rukmiṇīharaṇa* (Rukmiṇi's elopement) is in public knowledge and a fight ensues. There are three chariots on Kṛṣṇa's side (fig.168). Kṛṣṇa shoots arrows from his chariot, with Rukmiṇī looking on, clinging to him. Baḷarāma also aims his bow on the enemy. Wrestlers are seen between the chariots, armed with maces. The enemy is seen, aiming arrows at Kṛṣṇa. Behind him, Śiśupāḷa rides an elephant, and aims his bow and arrow. Close by is another warrior on horseback. A charioteer fights in his chariot from the back of the regiment.

In the subsequent sequence, two chariots proceed to Dvārakā. The first chariot is occupied by Kṛṣṇa and Rukmiṇī and the second one by Baḷarāma. At the extreme right end, the palaces at Dvārakā are seen. It is a marriage scene in a large *piḍha* structured pavilion with two antechambers

in front and at its rear end. The priest ( *purohita*) is solemnising the marriage. An Oriya caption indicates the word "*Vivāha.*" After the marriage is over, Rukmiṇī and Kṛṣṇa are honeymooning (*madhuśajyā*).

The background of this panel is covered with arrows, spears, swords, and maces which fly out from either side. Heroes lie dead on the ground. A soldier is seen trampled by an elephant. Kites and vultures hover over the battlefield creating a macabre scene. Even with just a few chariots, one elephant and one horse, the painter has been successful in creating a situation of war.

*Gajoddhāraṇa:* The episode of *Gajoddhāraṇa* is depicted on the north wall, in the panel at the base of the *hātikandi* (fig. 172). A herd of elephants is in the sea. The white Gajarāja elephant is being attacked by a crocodile. It raises its trunk in the gesture of welcoming Nārāyaṇa, offering him a lotus (fig. 172). Nārāyaṇa is flying from *Vaikuṇṭha* (heaven) on his mount Garuḍa, to rescue the elephant. His palace, a *piḍha* structured *maṇḍapa* is empty. A *śakaṭāpāli* (dice board) lies on the floor and two pillows are propped up against pillars (fig. 173), suggesting that Nārāyaṇa was playing dice with Lakṣmī, when the Gajarāja prayed for his help. On the right, in another *maṇḍapa*, three women musicians (fig.173) can be seen. They are *gandharvas* playing for Nārāyaṇa. To witness the *Gajoddhāraṇa* event, Śiva and Brahmā are standing in the heavens, paying their respects to Nārāyaṇa.

*Anantaśayana*: This appears on the south wall, in the lower panel of the *hātikandi* (fig. 171). Nārāyaṇa is lying on the coil of Śeṣanāga (the mythical serpent). The serpent raises its seven hoods like an umbrella over Nārāyaṇa (fig. 171). Lakṣmī massages his legs, while Sarasvatī is seated near his head,playing the *vīṇā*. Lord Brahmā with four faces emerges from Nārāyaṇa's navel. Nārāyaṇa is seen reclining on the coil of the serpent. He is painted as if viewed from above. The sea below the serpent is calm.

*Harihara*: This is depicted on the east wall, in the lower panel of the *Hariṇakandi* (fig. 174). Harihara's painting is a composite image of Viṣṇu and Śiva. The left half depicts an indigo complexioned Viṣṇu holding a disc and mace. His right half shows Śiva, smeared with ash, holding a deer and *paraśu* (axe), seated in *padmāsana*. This is depicted in frontal perspective (fig. 174). On his left, Indra stands with one pair of folded hands. He holds *vajra* (thunderbolt) and *aṅkuśa* (goad) in his upper hands. There are eyes all over his body justifying his name Sahasrākṣa (thousand-eyed). His mount,Airāvata, much smaller in size compared to Indra, stands at a little distance. A *ṛṣi*, with a dark thin beard and grey matted locks, stands behind Indra. He counts the rosary beads in the right hand, and holds an *aśābāḍi* stick in the left hand(fig.176).

*Trivikrama*: This painting is depicted on the south wall, in the middle panel on the *hariṇakandi* (figs.178) in two sequences. In the first sequence, a tiny dark complexioned Brahmin with a pot belly and an umbrella over his head, receives *dakṣiṇā* from King Baḷi (fig.178). The king pours water from a jug into the *pātrī* (copper container) held by Vāmana. His minister and an attendant stand behind him. In the next sequence, Trivikrama Viṣṇu raises his left leg to support the heavens where Brahmā can be seen. King Baḷi and his queen stand on either side of Trivikrama(fig. 179). A Brahmin priest is seen on the left of the king.

*Lakṣmīnṛsiṁha*: The painting of *Lakṣmīnṛsiṁha* appears on the north wall in the middle panel of the *hariṇakandi* (fig.175). Narasiṁha is seated in *yogāsana* with *yogapaṭṭa* tied around, and a tiny Lakṣmī, seated on his left lap. He holds a disc and conch in his upper hands. His face seen in frontal perspective, resembles a mask. On either side of him are two potbellied Brahmins with *añjaḷimudrā*, followed by two *ṛṣis* each with an *aśābāḍi* (stick) and a *japāmāḷa* (rosary). The Brahmins also carry their beads.

## Decorative Panels

As indicated above, each *Kandi*, except the central one, has a decorative panel. In these panels, birds and animals have been depicted in action.

*Bagadhaḍi*: A row of white cranes have been depicted against the dark blue Yamunā river (figs. 186). The cranes are seen perching, pecking, looking for food, fondling each other and also flying. They provide a colourful contrast to the deep blue water of the river Yamunā, with its full bloomed lotuses and lotus buds.

*Ghoḍādhaḍi*: A scroll of caparisoned horses with riders are depicted, galloping, running and trotting majestically (fig. 189). In order to suggest speed, plants and grass on the ground are shown inclined in the direction of moving horses.

*Gāidhaḍi*: This scroll depicts the *gogoṣṭha* (cattle herd ) of Nanda. Cows and calves are seen grazing in the forest. Some are fondling their calves, and some are suckling their young (fig.141). There are a variety of cows.

*Oṭadhaḍi*: The decorative border shows camels and their *māhuntas* (fig. 188). As there are no camels in Orissa, the artist seems to have been inspired by the visit of *nāgāsādhus* and *jamāuts*, who travelled on camels.

*Haṃsadhaḍi*: A row of swans are seen against a blue river Yamunā (fig. 187). They are seen flying. Some peck leisurely at their wings. The river is beset with full bloom lotuses and buds. Like the cranes, these white swans also provide a beautiful contrast to the dark blue waters of the Yamunā.

*Mānkaḍadhaḍi*: The panel with monkeys is the most interesting and lively scroll in the *majhibakharā* (figs.190). The monkeys have been painted in various poses and moods, walking with and feeding their young, jumping, sitting and sometimes even engaged in sexual activities (fig.159). Such erotic frankness has been depicted only in this particular painted panel inside the temple, which appears to have been inspired by the *mithuna* and *maithuna mūrtis* on the temple facade. The monkeys' grey hairy bodies are colourful against the blue sky.

*Hātidhaḍi*: In his scroll elephants of different sizes and hues of white, grey, black and brown, have been shown inside a lotus pond (figs.165, 166) . A few of them have uprooted the lotus stalks.

A few appear to be resting, while some are with seen with raised trunks, in acts of combat. There are also some baby elephants.

*Hariṇadhaḍi*: The panel depicts a herd of grazing deer and antelope, some picking at leaves from the trees, and some standing and gazing in the forest (fig. 191). Four tigers stalk them. These tigers are painted on four corner cross slabs (*kaṇaçhandā*). Most of the antelope are spotted. Here, the artist has been able to create a feeling of suspense by juxtaposing the antelope and the tigers.

*Saṅkīrtana panel*: A group of Gauḍīya Vaiṣṇavas are seen dancing in ecstasy to the tune of *jhāñja* (cymbal) and *khoḷa* (drum) (figs.160, 161, 162, 163). Some of the Vaiṣṇavas are clean shaven, with hanging pigtails, some wear conical caps, and some have matted locks (*jaṭā*) (figs.160, 161). A few of them wear a loin cloth, while others are clad in short *dhotīs* tied around their waists. Among this group are Nitāi and Gaur, who lead the procession. The bodies of the devotees swing with the melody of the music. One can almost hear the resonance of *khoḷa* and *jhāñja*. One devotee, due to intense ecstasy, has gone into a trance and is held by his friend (fig.163). The painter is keen to show realistic details such as hair around the loin cloth (fig.163).

Besides these decorative panels, there are a number of scrolls with geometrical motifs. These are *padmalatā*, *latā*, *phula*, *pheṇi*, *kāṅgurā* and *lahari*, etc. At Dharākote, decorative panels have been painted wherever there is no scope to paint narrative panels or figural compositions. However, it has been observed that the artists have not crowded the compositions with ornate designs or decorative borders which today has become a trend with the artists who paint traditional scenes.

Compared with sculptures, there are a fewer paintings. But the paintings are far more imaginative.

## REFERENCES


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3. Ibid.
4. Raja Kṛṣṇa Singh, *Dharākote Pratibhā*, Oriya, pp. 21-29.
5. Ref. Palace record with the Rājā Ananta Nārāyaṇa Singh Deo of Dharākote.

6. Village Baḍagaḍa is about five kilometres west of Dharākote.
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11. *Lakṣmipurāṇa*, Oriya.
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17. Thomas E. Donaldson, *Hindu Temple Art of Orissa*, Vol.III, p. 1164.
18. Alice Boner, Sadaśiva Ratha Sarma, *Śilpa Prakāśa*, p.103.
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21. *Ibid*., p.116.
22. *Ibid*.
23. *Ibid*.
24. *Ibid*., p.1177-1181.
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CHAPTER THREE

# THEME

Depiction of the *Bhāgavata Purāṇa* and the *Rāmāyaṇa* themes in temples and *maṭhas* of Orissa became a popular practice during the eighteenth and nineteenth centuries.[1] This covered not only sculptures on facades, but was also repeated, in some cases, on murals. But in all Jagannātha temples, themes such as Jagannātha, Baḷabhadra, Subhadra, Kāñçīvijaya, Navaguñjara and Anantaśayana, were painted in addition to the *Bhāgavata* and *Rāmāyaṇa* stories. Attention was also given to *Daśāvatāra*.

The custom of depicting *Rāmāyaṇa* and the *Bhāgavata* themes in temple sculptures, goes back to the eighth and ninth centuries, or perhaps even earlier, in Orissa.[2] Though highly controversial, Sten Konow draws attention to the doings of a young Kṛṣṇa in the word *Śirikaḍara* which appears in the Hāṭīgumpha inscription of the Udayagiri hills[3]. Perhaps the earliest representations of the *Bhāgavata Purāṇa* scenes are found in the Singhanātha temple in the district of Cuttack[4]. Here, we find panels depicting Dhenukā and Ariṣṭa and subjugation of Kāḷiyanāga, etc. A relief in the Liṅgarāja temple (eleventh century A.D.) at Bhuvaneśwar, depicts the curd churning scene[5]. The twelfth century temple of Megheśvara has a relief representing the scene of *Vastraharaṇa*[6]. The *Girigovardhana* scene, the depiction of Gopīnātha in the Sun temple of Koṇārka (thirteenth century A.D.), and Kṛṣṇa with cows in the Çitrakāriṇī temple (thirteenth century A.D.) all show popularity of the Kṛṣṇa theme. The *Kāḷiyadaḷana*, *Vastraharaṇa* and Kṛṣṇa encircled by *gopīs* is represented in the Viṣṇupur temple. This is of the same period as the Koṇārka Sun temple in the district of Puri[7].

The *Rāmāyaṇa* scenes have been depicted in several temples, for example, the Śvarṇajāḷeśvara temple at Bhuvaneśwar[8]. Vārāhi temple at Çaurāsi, on the banks of the river Prāçī in the district of Purī, is the only *Śākta* temple to carry *Rāmāyaṇa* themes[9]. The *Rāmāyaṇa* sculptures of the Māṇikeśvara temple near Śukḷeśvara village, and Çāteśvara temple and Siṁhanātha temple in the district of Cuttack are all noteworthy[10]. The recent removal of plaster from the Jagannātha temple facade at Purī has brought to light a large number of thematic murals from the *Rāmāyaṇa* and the *Bhāgavata*.

The *Rāmāyaṇa* and Kṛṣṇa sculptures (from the *Bhāgavata Purāṇa*), cover a period of approximately one and a half thousand years beginning with the sixth century A.D. But this broad

time span could be divided into two phases, one till the thirteenth century A.D., and the second spreading over to our present time. These two phases are significantly different in their intensity, scope and approach. The earlier phase was steeped in ancient classical tradition in which visual depictions are conservative and restrained. The later phase, owing to more pronounced regional exposure has grander, visual renderings[11].

The cultural atmosphere in the eighteenth and nineteenth centuries was in support of artistic change in expression from the pedantic to the liberalised. Even from the fifteenth and sixteenth century onwards, literary compositions were produced in Oriya. Epics and *Purāṇas* were translated from Sanskrit. The first major work of this period in Oriya was Sāraḷā Dāsa's *Mahābhārata*. Subsequently, Oriya translations of the *Rāmāyaṇa* and the *Bhāgavata Purāṇa* were taken up by Baḷarāma Dāsa and Jagannātha Dāsa respectively.

Thereafter, these became extremely popular at evening recitals. A new institution, *Bhāgavata ghara* or *ṭuṅgi* took root in the social and religious life of Orissa[12]. We have already observed that the *Bhakti* movement, centring around the theme of Rādhā-Kṛṣṇa, reached its height, giving rise to the formation of monastic orders. The *Bhāgavata gharas* and the *maṭhas* became the centres propāgating the cult of *Bhakti*, which was later even followed by temples. The *Bhāgavata* theme was inducted in vernacular versions.

In the medium of paintings and murals, the earliest regional forms of the *Rāmāyaṇa* ones can be seen in the Vāsudeva temple, Jayantigaḍa, in the district of Ganjam. On the projected beams of the *mukhaśāḷā* of this temple, the *Rāmābhiṣeka* painting has been done on a horizontal format. In the Virançinārāyaṇa temple, Buguḍā, *Rāmāyaṇa* paintings occupy the full wall space on the western and the southern sides[13]. In other temples, the *Rāmāyaṇa* paintings are not shown in such chronological sequences. Themes which are very often repeated include *Rāmābhiṣeka*, *Rāvaṇāra çhatrabhaṅga*, Rāma-Rāvaṇa *Yuddha*, Rāma, Lakṣmaṇa, Sītā and Hanumān.

In the Rādhākānta *maṭha* at Pāraḷākhemaṇḍi, in the district of Ganjam, there are *Rāmāyaṇa* paintings on the outer walls. In the Lakṣmī Narasiṃha temple, Belaguṇṭhā in the district of Ganjam, *Rāmāyaṇa* paintings have been done in the *mukhaśāḷā*[14]. The *maṇḍapa* of the Raghunātha temple at Oagām bordering the districts of Purī and Ganjam has *Rāmāyaṇa* paintings on the sides of the pillars[15]. It is presumed that the interiors of the whole *maṇḍapa* were once painted. A number of *Rāmāyaṇa* paintings are found in the Jagannātha temple complex at Purī. These are in the main temple as well as in other subsidiary temples. But all of them are recently painted. There are also *Rāmāyaṇa* paintings (*Rāvaṇāra çhatrabhaṅga*) in Oiḍā *maṭha* and *Bāḍa* Oḍiā *maṭha* in the town of Purī.

As far as the *Bhāgavata* themes are concerned, murals are found on the west wall of Viraṅçinārāyaṇa temple at Buguḍā[16]. Chronologically, the paintings that follow are in the Jagannātha temple at Buguḍā,[17] Radhākānta *maṭha* and Çaitanya *maṭha* in the district of Ganjam[18], the Bāḍa Oḍiā *maṭha*, and Gaṅgāmātā *maṭha* in the town of Purī[19], and finally the Rādhākṛṣṇa temple, Meḷiāput and

Śrīkurman temples[20], Śrīkākulam, both in Andhra Pradesh. In all these temples and *maṭhas*, the paintings nearly follow the sequences of the *Bhāgavata*, from the birth of Kṛṣṇa to his departure for Mathurā[21].

The interiors of the *mukhaśāḷā* of the Lakṣmī temple inside the Jagannātha temple complex are painted with *Bhāgavata* themes. But these have been restored at intervals, and therefore are difficult for any stylistic analysis. The interiors of the *bhogamaṇḍapa* of the Vimaḷā temple inside the Jagannātha temple complex at Purī has painted reliefs of *Bhāgavata* episodes. Similarly, the *Jagamohana* of the Jagannātha temple of Purī contains painted stucco works on the *Bhāgavata* theme[22]. But again, as these are repeatedly repainted during the car festivals, its historicity and stylistic appraisal are beyond our scope. Nevertheless, the thematic content has reference value in this discussion.

From the twelfth century onwards, we find epigraphic records and Oriya literature testifying a continuous attempt to identify Jagannātha with Kṛṣṇa.[23] Çaitanya (sixteenth century A.D.) has given a vivid account of Jagannātha as Kṛṣṇa[24]. The Śāraḷā *Māhābhārata*, a major Oriya epic, narrates several stanzas, identifying Jagannātha with Kṛṣṇa[25]. *Rukmiṇī Vibhā*[26] (sixteenth century) *Mukunda Viḷāsa*[27] (seventeenth century), *Rasakalloḷa*[28] (seventeenth century), *Rahasya Mañjarī*[29] (seventeenth century), *Banamāḷi Padyāvaḷi*[30] (eighteenth century), have all made attempts to identify Jagannātha with Kṛṣṇa. The literary creations proclaiming Jagannātha as Kṛṣṇa do not end here, but extend to our present times, influencing even modern poets, writers and artists. These have created an aesthetic mood whereby the *līḷās* of Kṛṣṇa have been interpreted as the *līḷās* of Jagannātha. On the one hand, Jagannātha was the incarnation of Viṣṇu, therefore, the Jagannātha temple had all the iconographic features of a Viṣṇu temple. On the other hand, it also portrayed the activities of Kṛṣṇa. It can be said that the themes of sculptures and paintings of the Jagannātha temple broadly accept Vaiṣṇava episodes, where Viṣṇu,Rāma, Kṛṣṇa and Jagannātha have all been accepted as different aspects and forms of Viṣṇu, or as his different incarnations.

As indicated earlier, every Jagannātha temple, built after the great temple of Purī, followed the Purī model in intent and spirit. The majority looked like miniatures of the Purī model. It is natural that the thematic content of the sculptural depictions at Purī's Jagannātha temple were adopted. However, the murals in the Jagannātha temple at Purī do not seem to be that old. They are also repainted each year,[31] quite apart from the fact that there are several motifs which are common to the Jagannātha temples all over Orissa. With regard to the thematic content of the mural paintings inside the Jagannātha temple at Purī, the ones at Dharākote are unique, more imaginative and varied.

These are *Gajoddhāraṇa*, *Rukmiṇīharaṇa*, *Subhadrāharaṇa*, *Baḷarāma līḷā*, *Sunārīveśa* of *Kṛṣṇa*, *Nāvakeḷi*, *Aṣṭasakhī*, as well as several panels of animals and birds. The themes of sculptures and paintings have been derived from (a) *Bhāgavata* of Jagannātha Dāsa, the *Gopalīḷā* in the tenth chapter (*daśamaskandha*) of *Bhāgavata*[32], (b) *Ārtatrāṇa Çautīsā* of Dinakṛṣṇa Dāsa[33], (c) *Mānabhañjana* of Mohana Sundara Dev Goswāmi,[34] (d) *Kāñçīkāveri Kāvya* of Puruṣottama Deva,[35] (e) *Gītagovinda* of Jayadeva, (f) *Mahābhārata* of Śāraḷā Dāsa,[36] (g) *Dakṣhīṇī* or *Dāṇḍī Rāmāyaṇa* of Baḷarāma Dāsa.[37]

The sculptors and painters have also been influenced by different dramas (*nāṭaka* and *līḷā*) such as Kṛṣṇa *līḷā*, *Rādhāprema līḷā*, Prahallāda *nāṭaka*, Rāma *nāṭaka* and Bhārata *līḷā* which they have translated into visual renderings. There are *akhaḍās* in almost each village in South Orissa which function as club houses, where performers and interested villagers assemble to rehearse the play[38]. There are several instances which strengthen our conviction that painters and sculptors take a prominent role in these dramas which create innumerable possibilities for visualisation. The tradition of *akhaḍā* is very strong in South Orissa even today. Moreover, the tradition of maintaining sketch books of ancestors in the family of *çitrakāras* also help them to paint and sculpt.[39] These sketches are supported by *dhyānamantras*.

**Bhāgavata**

The entire *daśamaskandha* of *Bhāgavata*, which deals with *Gopalīḷā* of Kṛṣṇa has forty-eight sub-chapters (*adhyāya*). Almost all the *adhyāyas* have been first visualised, and then painted. Besides the *Bhāgavata* paintings common to other temples, the ones which deserve mention are the sequences (a) where the Gods of heaven approach Viṣṇu in the ocean of milk (*kṣīrasāgara*) and pray that he incarnates himself on the earth to prevent Kaṁsa's evil deeds (fig. 184), (b) marriage of Devaki, (c) the beating of Vijuḷikanyā (real daughter of Yaśodā) and her transformation into Durgā (fig. 183), *Nandotsava*, the celebration of the birth of Kṛṣṇa, great rejoicings in Gopa,distribution of sweets, the dance of *apsarās*, etc. (fig. 184), (e) Yaśodā curing Kṛṣṇa by brushing him with the tail of the cow to protect him from the evil eye (fig. 182), (f) picnic of *gopāḷas* in the forest (fig. 181), (g) Kṛṣṇa and Baḷarāma learning from Sandīpani (fig.185), (h) Kṛṣṇa and Baḷarāma purchasing berries (*koḷibikā*), (i) Akrūra receiving *darśana* of Kṛṣṇa (Viṣṇu) in the river Yamunā while bathing on his return to Mathurā, Kṛṣṇa and Baḷarāma passing thorugh the *upavana* on their way to Mathurā (fig. 169,170), Kṛṣṇa meeting with the *rajaka* (washerman) and beheading him since he refused to lend clothes (fig. 170). (k) meeting with *kubujā* (hunchbacked woman), and transforming her into a beautiful woman (fig. 169).

The episodes of *Bhāgavata* which are common to the eighteenth and nineteenth century temples and *maṭhas* are (a) the birth of Kṛṣṇa (fig. 84), (b) transportation of child Kṛṣṇa by Vasudeva (fig. 85), (c) exchange of the child in Yaśodā's apartment (fig.183), (d) *Pūtanābadha* (fig.182), (e) *Sakaṭ āvadha* (fig. 185), (f) *Aghāsuravadha* (fig. 182), (g) *Bakāsurabadha* (fig. 180), (h) *Kāḷīyadaḷana* (fig. 75), (i) *Vastraharaṇa* (figs. 71, 72), (j) *Mathurāgamana* (fig. 169), (k) killing of wrestlers (fig. 79), (l) Slaying of Kaṁsa, etc. Even these common themes have been rendered so elaborately and vividly at Dharākote, that they appear as quite distinct from those at the other temples.

**Ārtatrāṇa Çautīśā**

This is a prayer to Lord Jagannātha in thirty four stanzas, by the eighteenth century poet, Dinakṛṣ ṇa Dāsa[41]. Afflicted with leprosy, he is supposed to have recited this prayer every evening in the temple of Jagannātha at Purī. It conveys his own suffering in the guise of devotion to various forms of Viṣ

ṇu. This is very popular in the whole of Orissa and the artist Raghunātha Prusty of Muṇḍamarei, a village close to Dharākote, has rendered it into visuals on several palm leaf manuscripts. Out of several sequences of the *çautisā*, the theme of *Gajoddhāraṇa* has been depicted in the Jagannātha temple murals vividly (fig.172).

### Mānabhañjana

To appease the *māna* (conceit) of Rādhā, Kṛṣṇa approached her in various disguises and finally won her heart. These episodes are imaginatively narrated and dramatised in the *Mānabhañjana nāṭaka* and the *Rādhāprema līḷā*. These plays were extremely popular in South Orissa and had captivated the minds of many painters and sculptors. The painting of Kṛṣṇa disguised as a goldsmith (*sunārī*) offering a gold ring to Rādhā, is a distinct influence from the *Mānabhañjana* (figs.133, 134). Similarly, the *nāvakeḷi* theme is another sequence (fig.136, 138).

### Kāñçīvijaya

The *Kāñçīvijaya* theme is extremely popular. This is painted in almost all the Jagannātha temples. In the Jagannātha temple of Purī, there is a huge painted cement relief, depicting the theme of *Kāñçīvijaya*.[42] The theme is based on a legend, and is supported by the *Kāñçīkāveri Kāvya*, composed by Puruṣottama Deva. In the painting, two brothers, Jagannātha and Baḷabhadra, march towards Kāñçī, riding on white and black horses and are disguised as two soldiers. They are seen offering a diamond ring to Māṇika, who is painted standing with a pot of curds on her head.

This painting is popular because the monarch is subservient to the church, and also owing to the idea of divine origin of kingship. As mentioned earlier, Jagannātha had been declared as the state deity since the Gaṅga dynasty ruled. This is why the poet, Puruṣottama Deva, associated the two brothers Jagannātha and Baḷabhadra with war.

There is a very interesting interpretation about the painting. The milk maid Māṇika is compared to Rādhā, while Jagannātha is likened to Kṛṣṇa. This is how the two are portrayed in a meeting on the land of Kaḷiṅga[43]. Incidentally, Maṇika is the daughter of Bṛṣabha Beherā, who in turn can be identified with Bṛuṣabhānu, while his wife Çandra Beherā can be associated with Çandraśeṇa. These interpretations establish the fact that Jagannātha is actually the incarnation of Kṛṣṇa.

### Gītagovinda

The *Gītagovinda* of Jayadeva has an important place in the Jagannātha temple rituals, although it is not adequately represented in sculptures and murals. The *Gītagovinda* is sung (recited) at the time of *Baḍasiṃhāra dhūpa* in the Jagannātha temple, Purī. Gajapati Pratāparudra Deva promulgated an order, perpetuated by an inscription which dates back to the fifteenth century A.D. It stipulated that singing the *Gītagovinda* was a compulsory ritual in the temple of Jagannātha at Purī.[44] The king even appointed singers and dancers for the purpose.[45] Following the tradition in the Purī temple, the singing or recitation of the *Gītagovinda* was included in the daily ritual of several Jagannātha temples and *zamindāris* in South Orissa and elsewhere. The popularity of the *Gītagovinda* in the wake of the Bhakti

movement, inspired the *çitrakāras* to include it in the Jagannātha *Yātrī* paintings, and in the wall painting programmes in temples and *maṭhas*.[46] The only sequence which has gone into visual rendering is the *daśāvatāra* as a group.[47] The depiction of *daśāvatāra* in sculpture is quite old. The *daśāvatāra* sculptures as a group are first noticed on the Maṇibhadreśvara temple at Bhuvaneśvar, which belongs to the eleventh century A.D[48]. The significant change brought in the pictorial representation of *daśāvatāra* is the induction of Buddha in the place of Jagannātha as the ninth incarnation. Buddha had started being accepted as an *avatāra* of Viṣṇu and was included in the *daśāvatāra* group. The Jagannātha temple at Dharākote has a painted *daśāvatāra* panel in its *gamā* portion, leading to *vijebakharā* (figs. 210,211,212, 213, 214).

### Mahābhārata

Except *Navaguñjara*, the *Mahābhārata* does not find adequate representation in the paintings and sculptures compared to the *Bhāgavata* and the *Rāmāyaṇa*. But it is interesting enough to find a few more episodes other than the *Navaguñjara* depicted in the murals at Dharākote. These are *Subhadrāharaṇa* [49] and *Rukmiṇīharaṇa*.[50] (Figs. 167, 168).

The concept of *Navaguñjara* appears in the *Mahābhārata* of Sāralā Dāsa,[51] the Oriya poet of the fifteenth century. Creation of such a mythical animal was to introduce Kṛṣṇa in a novel form to Arjuna.

*Navaguñjara* is a mythical animal, able to assume many forms such as those of human beings, animals, and even birds. Some incredible compositions show him with the head of a cock, the hump of a bull, the neck of a peacock with a snake as its tail, the waist of a lion and the legs of a tiger. He has been also portrayed as an elephant, and a woman's hand holding a lotus or a *çakra*.

The concept of *Navaguñjara* though found in the Oriya *Mahābhārata* of Sāraḷā Dāsa, is not applicable to Orissa alone, as claimed by a few scholars. It also occurs in the Andhra and Basholi paintings.[52] But these compositions differ in the placement of his limbs, proving the popularity of the theme,which originated from Orissa, or was borrowed by Sāraḷā Dāsa from legends and stories which he has incorporated in his *Mahābhārata*. The story of *Navaguñjara* appears in *madhyaparva* and *prathamakhaṇḍa* of the *Mahābhārata*. The *Navagunjara* painting can be seen in the *gāikandi*, and *majhibakharā* in the Jagannātha temple at Dharākote (figs.143).

### Rāmāyaṇa

The kings of Dharākote were great Vaiṣṇavas.[53] The existence of the Vṛndābanaçandra temple inside the palace complex, emphasize their faith in Rādhā-Kṛṣṇa. Although the *Mahābhārata* and *Rāmāyaṇa* were composed in the Dharākote royal family, the intense faith of the kings in Rādhā-Kṛṣṇa *līlā* guided their major activities. In a religious atmosphere such as this, the *Rāmāyaṇa* as a theme for painting and sculpture, could not be replaced by the *Bhāgavata*.

The thematic depiction of the *Rāmāyaṇa* in Dharākote interiors is limited to the painting of *Rāmapaṭṭābhiṣeka* (fig. 209). Consequently, it is difficult to trace the influence of either *Dāṇḍi Rāmāyaṇa*, or any other text such as the *Vaidehīśa Viḷāsa* of *Upendra Bhañja* from this single painting. The *Dāṇḍī* or *Dakṣhiṇī Rāmāyaṇa* of Baḷarāma Dāsa is very popular in South Orissa and one assumes

that this could have influenced the *çitrakāras* to a great extent. There are also sculptures of Rāma, Lakṣmaṇa and Sītā on the west *bāḍa* of *gopura*. It is also pertinent to emphasise the presence of Hanumān at the entrance (*gopura*) to the Jagannātha temple. Jagannātha is regarded as Rāma during his *navadina yātrā* (nine-day festival) in the *Guṇḍiçā* temple. This is why Jagannātha is dressed (*veśa*) as Rāma. During the car festival, there is a ritual called Vibhīṣaṇa *ārati* on the chariot, when Jagannātha faces south (after being taken into the chariot), to glance at Laṅkā in order to oversee Vibhīṣaṇa. Hanumān is loyal to the flag of Kṛṣṇa's chariot, and is also vigilant at the Jagannātha temple's entrance.

### Hiraṇyavidāraṇa

*Hiraṇyavidāraṇa* is the climax of the Prahallāda *nāṭaka*. The reflections of this scene can be noticed in the *Hiraṇyavidāraṇa* painting inside the temple. Narasiṁha looks very much like a character of the play, wearing a lion mask (fig.155).

### Animals and Birds

The theme of animals and birds as decorative borders is quite a fascinating innovation in this temple. The animals such as the elephant, deer, horse, cow, camel and monkey, as well as birds like the crane and swan, are all somehow connected with *Bhāgavata*, and other narrations painted inside (figs. 186, 187, 188, 189, 190, 191, 183, 184). The elephant is associated with the *Gajoddhāraṇā* painting. It has also a very close association with the royal family. A deer is linked with *Mṛgiṇī Stuti* or *Ārtatrāṇa Çautīsā*. A horse is associated with royal processions, and a *Kāñçīvijaya* painting episode. The cow is Kṛṣṇa's favourite, and the *gogoṣṭha* depicted in the painting belongs to Rājā Nanda. Camels represent the *Jamāuts* (Vaiṣṇava *sādhu* contigents) which used to frequent Dharākote. The monkey symbolises the *Rāmāyaṇa* theme. The crane represents the demon Baka, and is also associated with the river Yamunā. The swan is an auspicious symbol, and leads one to think of the river Yamunā.

It is strange that the thematic repertoire does not include *rāsa* or *rāsamaṇḍaḷa* paintings. There is no representation of this theme on the temple walls either. Of course there is no space to depict *rāsamaṇḍaḷa* paintings on the horizontal narrow bands, where the majority of the paintings have been done. But the lack of space may not be the main reason for the non-representation of *rāsamaṇḍaḷa* paintings. In the *bagakaṇḍi*, an attempt has been made to show Kṛṣṇa and the *gopīs* dancing on the banks of the river Yamuna. In this panel, Kṛṣṇa has multiplied himself into many Kṛṣṇas to dance with *sohaḷasahasra* (sixteen thousand) *gopis* which is the theme of *rāsa*. The artist Jogindra Mahāpātra is of the opinion that since *pūrṇarāsa* is supposed to be performed in the Vṛndābanaçandra temple, it is not depicted here. Nor are the *rāsamaṇḍāḷa* paintings in the Vṛndābanaçandra temple seen but the wood carvings fitted to the window panes are superb specimens of *rāsamandaḷa* themes.

Also composite figures like *Kandarpa ratha*, *kāmakuñjara* and *navanārīkuñjara* do not find representation in the Dharākote paintings and sculptures. Generally, such motifs do not occur in South

Orissa murals and sculptures. However, we have come across a painting of a *ratha* composed of figures of women in the Jagannātha temple at Kāñçeli *maṭha*, in Andhra Pradesh. We may therefore conclude, that although the thematic programme blends with the general mood and conventions of the time, the depiction has its own freshness and novelty.

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6. *Ibid.*
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9. *Ibid.*
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15. *Ibid.*
16. Dinanath Pathy ,*Traditional Paintings of Orissa*, pp 19-20.
17. *Ibid*
18. *Ibid.*
19. *Ibid.*
20. *Ibid.*
21. *Ibid.*
22. *Ibid.*
23. Dinanath Pathy, *Traditonal Paintings of Orissa*, P. 61.
24. *Ibid.*
25. *Yuga antakāye niḷa samudra Parvata yane Vije Karive* Rāmakṛṣṇa *Benibhrāta*:

    At the end of the *yuga* (age), the two brothers,Rāma (Baḷarāma) and Kṛṣṇa (Jagannātha) will appear on the beautiful mountains (Puri).

    *Kṛṣṇa Voile Indradyumnaku ghenijā.*

    *Kāli Prabhāte Rohiṇikuṇḍa Jagithā.*

    *Rohiṇi Kuṇḍe āmbhe Kāyā Je Vistāru.*

    *ye piṇḍa goṭieka kāḷe hoivaki dāru.*

    Kṛṣṇa asked Indradyumna to wait at the Rohiṇikuṇḍa.

The next morning, He would spread his physical form on the Rohinikuṇḍa.

This body substance would be visible in wood.

G. Parija, Sāraḷā Sāhityare Śrī Jagannātha, *Koāṇrka*, Oriya, No. 32, p.110.

26. *Jagannātha hoilkeka Devakira Valā.*

Jagannātha became the son of Devaki. Kārtika Dāsa, *Rukmini Vibhā*, verse 28.

27. *Yo dvedha Prakṛtiḥi pumanitimataḥ,*

*Strī puṁsadehaśrito Yasredha vidhi Viṣṇu*

*Śankaravapurdhari dari dṛṣyate,*

*Śrīman Nīlagirou Çadaritanudhṛug Yosouchaturudhasthitah*

*Rādhā Kṛṣṇatanudharo vijayate Vṛndāvaneśa prabhu*

He who as *prakṛti* and *puruṣa* (male and female principles) was being regarded as two,

again appeared as Brahmā, Viṣṇu and Śankara, the trio.

He, also in Niḷagiri (Puri), was worshipped as wooden deities in four such idols as Jagannātha, Baḷabhadra, Subhadrā, and Sudaraśana.

Also in later years, he was worshipped as Rādhā and Kṛṣṇa in Vṛndāvana.

G.C. Nayak, Ādhyātmika Sāmyavāda O Jagannātha Çetanā Eka samikṣā, *Konārka*, Oriya, No. 32, p.91.

28. *Pāhilāka rāti pahareka açhi*

*Ghana ghana sankha phuruçhi.*

*Ratnapalanka tejiṇa Jagannātha.*

*Siṁhāsane vije karuchi* .

*Kāliā Kānhuku bege dekhijivā.*

*Sukhare darśana miḷuçhi.*

There is a *prahara* (unit to measure time) to 'dawn'.

The conch blows on and on. Jagannātha leaving the gem-studded cot, comes to the lion-throne.

Let us go to the dark one (Jagannātha is also Kṛṣṇa) because *darśana* is easily available.

K.N. Mohāpātra, Prācina Oḍiā Sahityare Sri Jagannātha, *Koṇārka*, Oriya, No. 32, p. 39.

*Kamaḷā netri Kamaḷa prāṇa nāyaka.*

*Kalāpavatare līḷā karī aneka.*

*Kale ikṣā mane heva kaṁsa antaka.*

*Karivi uśvasa mahivāra jeteka.*

*Kautuke Volāiva Paśupāḷaka*

The lotus-eyed, the lord of the heart of Kamaḷā (Lakṣhmī).

After enacting a number of deeds on black mountain.

He wished that he were the enemy of Kaṁsa.

He shall lessen the burden of the earth. He shall be born as the son of Nanda in disguise.

He shall be known as a cowherd.

*Ibid*. p.35.

29. *Ekadine ekānte mandire Jagannātha*

*Maṇimāya palaṅka upare virājita*

*Veḷājāni Rukmiṇī ramaṇī śiromaṇī*

*Patipāse ekalā praveśa ṭhākurāṇi*

One day Jagannātha was alone inside the temple, reclining on the gem and pearl studded cot.

Aware of the time, Rukmini, the best among women, the goddess, went nearer to her husband.

30. *Dhekhago Rādhāmādhava çāli*

*Maṇi vimāna āse jhuli jhuli*

*Bibidha vājaṇā vira kāhāḷi*

*vijekale gopadāṇḍe uçhuli*

*Saṅgate açhanti pañcha sagara*

*Rādhikā Dūtikā Muralidhara*

*Narendra saraku Kariṇamana*

*Çāpa Kheḷanti Jagatamohana*

*Vole Banamāḷi Sripāda dhyāyi*

*Candana Kuṇḍe praveśile jāi*

Oh behold the gait of Rādhāmadhava!

The *vimāna* (throne) studded with pearls comes swinging

To the accompaniment of a number of drums and pipes.

He appeared in the streets of Gopa with exuberance.

In his company, are the five companions, Rādhā, Dūtikā and Kṛṣṇa.

With a desire to take a dip in the Narendra tank the adorable one of the Universe, frolics on the boat.

Banamāḷi says, after meditating on lotus feet, he entered into the sandal pond.

*Banamāḷi Padyāvaḷi*, Ed. Fakirmohan Dās, Oriya, p.15.

*Jaya Jagannātha he Yośodā Kumara*

*Śrimatī Çitta-Çātaka nutana-Jaḷadhara*

Victory to Jagannātha, the son of Yaśoda /

You are like new clouds to the anxious

Like the bird Çātaka mind of Rādhā. *Ibid.*p.3.

31. Dinanath Pathy, *Traditional Paintings of Orissa,* p.21.
32. Jagannātha Dāsa, *Śrīmadbhāgavata*, *Gopalīḷā*, Oriya.
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41. Joanna Williams and J.P. Das Raghunātha Prusty, an Oriya Artist, *Artibus Asiae*,Vol. XLVIII,1/2, pp.131-159.
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45. *Ibid*.
46. Dinanath Pathy, "Painting", *Jayadeva and Gītagovinda in the Traditions of Orissa*, P.111.
47. *Ibid*.
48. B.K. Rath, "Sculpture", *Jayadeva and Gītagovinda in the Tradition of Orissa*,P.104.
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50. *Ibid*. *Ādiparva*, pp .67-156. *Sabhāparva*, pp. 45-150.
51. *Ibid*. *Madhya Parva*, pp. 37-50
52. Dinanath Pathy, *Traditional Painting of Orissa*, p. 71.
53. Raja Kṛṣṇa Singh, *Dharākote Pratibhā*, Oriya, pp. 1-35.
54. J.P. Das, *Purī Paintings*, pp. 132-134.



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2



3

1. Rāma throwing the Dundubhi *asthi*, Virancōinārāyaṇa temple, Buguḍā, district of Ganjam.
2. Sage Vasiṣṭha, Virancōinārāyaṇa temple, Buguḍā, district of Ganjam.
3. Bharata with his retinue meets Rāma on Cōitrakuṭa Parvata, Virancōinārāyaṇa temple, Buguḍā, district of Ganjam.



4



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6

4. Hanumān, Virancōinārāyaṇa temple, Bugudā, district of Ganjam.
5. Aghāsurabadha and Bakāsurabadha, Cōaitanya maṭha. Çōikiṭigaḍa, district of Ganjam.
6. Mallayuddha, Cōaitanya maṭha, Cōikiṭigaḍa.
7. Laḷitā, paṭapainting on wooden board, Digapahaṇḍi, district of Ganjam.



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10

8. Srikṛṣṇa, paṭapainting on wooden board, Digapahaṇḍi, district of Ganjam.
9. Ratibandha, paṭapainting from a portfolio, Pāraḷākhemaṇḍi.
10. Kṛṣṇa flanked by Rādhā and Laḷītā, painting on board, Pāraḷākhemaṇḍi.
11. Ganjapā, Cōikiṭigaḍa, district of Ganjam.



12



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16

12. A page from the sketch book of Devendra Mahāpātra of Dharākote.
13. *Oṣākoṭhi* painting on bamboo mat, Digapahaṇḍi, district of Ganjam.
14. Mangaḷā, *Oṣākoṭhi* painting, Phaṇibandha, district of Ganjam.
15. Rāmāyaṇa paintings. Rādhākānta Maṭha, Pāraḷākhemaṇḍi.
16. Rāgacōitra, Dakṣhiṇa Gujjari and Śāvari, paṭ apainting, Āṭhagaḍa, district of Ganjam.



17



18







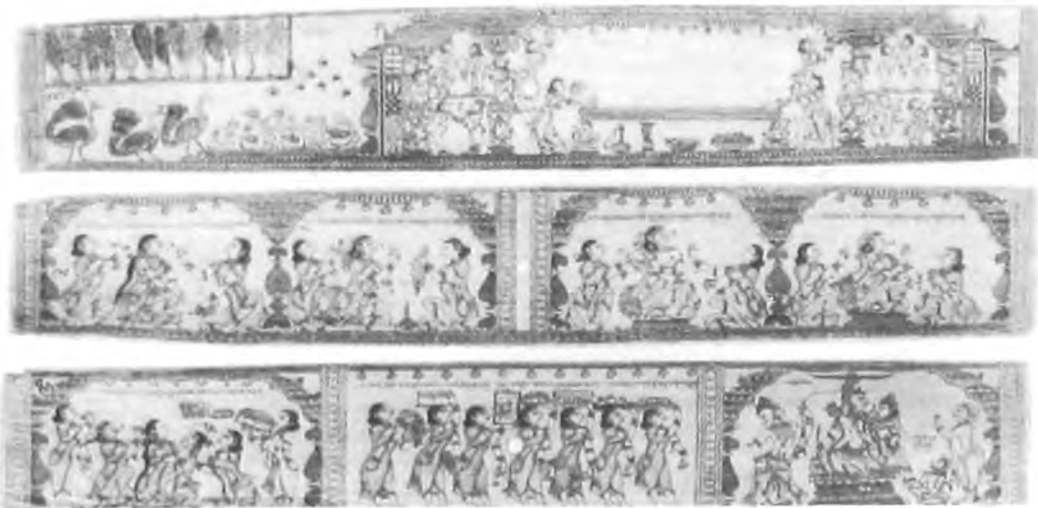






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17. *Mahāprabhu Janāṇa, Gajoddhāraṇa,* palmleaf illustration, district of Ganjam.
18. *Mahāprabhu Janāṇa, Kaṁsanidhana*, palmleaf illustration, district of Ganjam.
19. *Ārtatrāṇa cōautiśā*, palmleaf illustrations, Muṇḍamarei, district of Ganjam.



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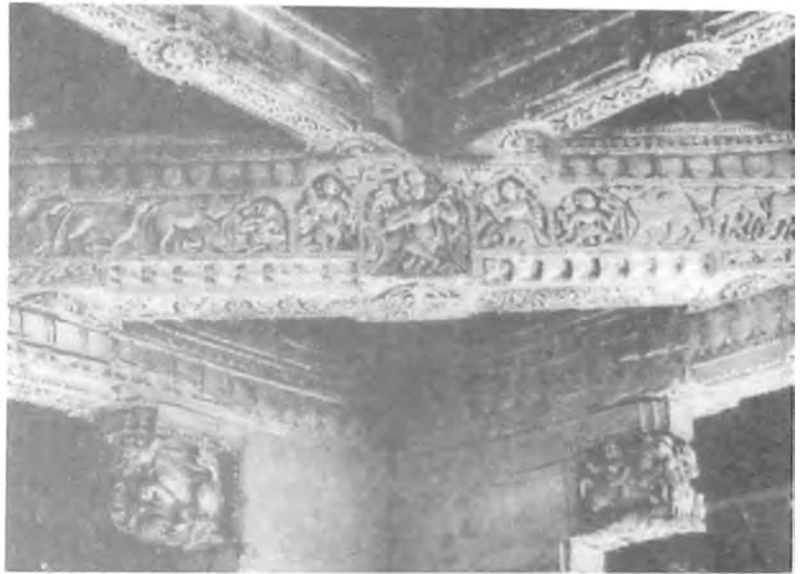
20. *Lāvaṇyavati*, palmleaf illustrations, private collection, Zurich.

21. *Uṣāharaṇa*, palmleaf illustrations, Orissa State Museum.

22. *Amaruśataka*, palmleaf illustration, Museum Rietberg, Zurich.


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23. Carved wooden door with *avatāra* figures, Belaguṇṭhā, district of Ganjam.
24. *Dikpāḷa* figures, wood carvings, Rāmaswāmy temple, Neṭaṅgā, district of Ganjam.
25. Wood carving, *Kṛṣṇalīḷā* scenes, Virancōinārāyaṇa temple, Buguḍā, district of Ganjam.
26. Durgā Mādhava painting on wooden board, Puruṣottamapur, district of Ganjam.
27. Marriage paintings, Jayapur town, district of Koraput.



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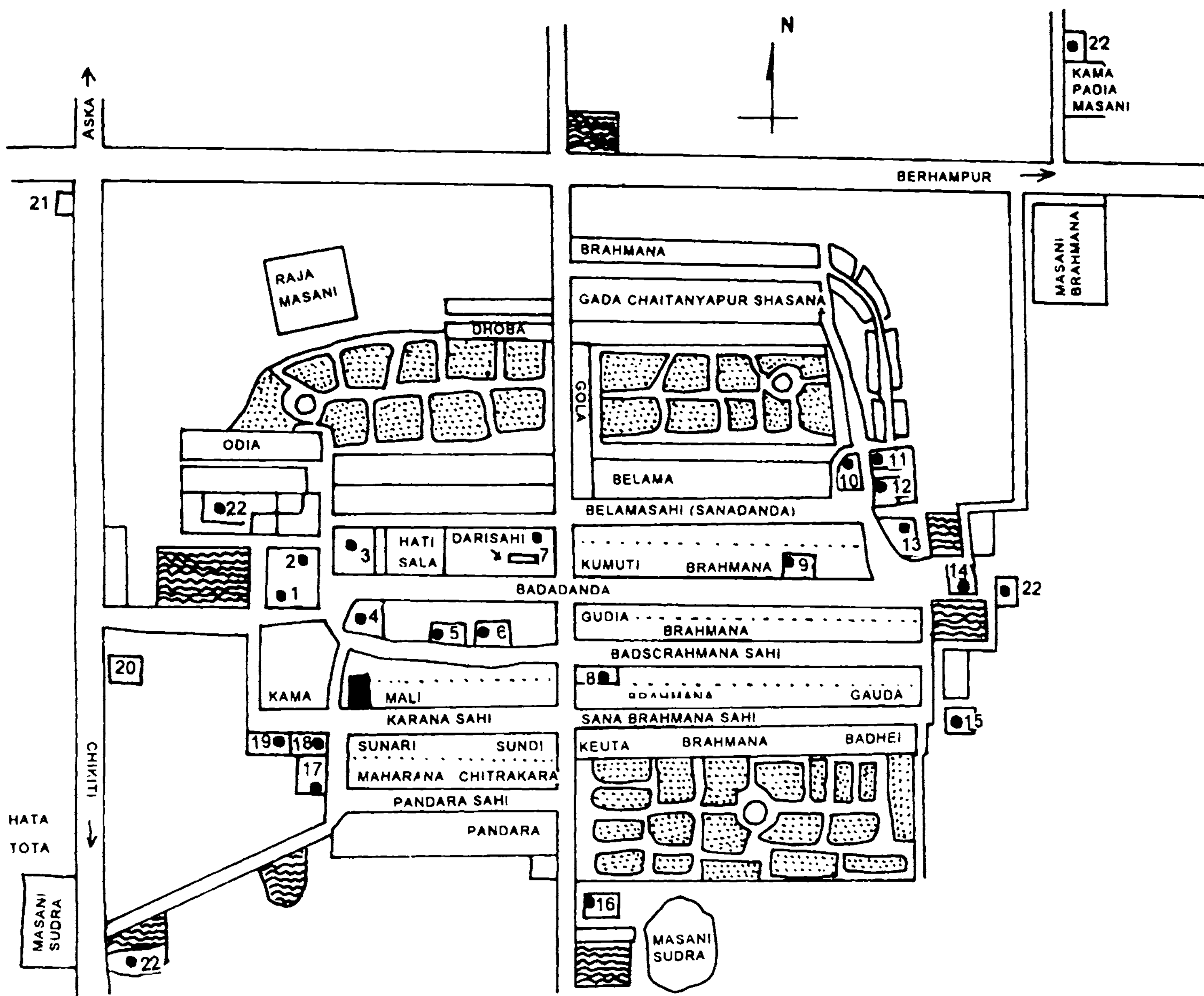


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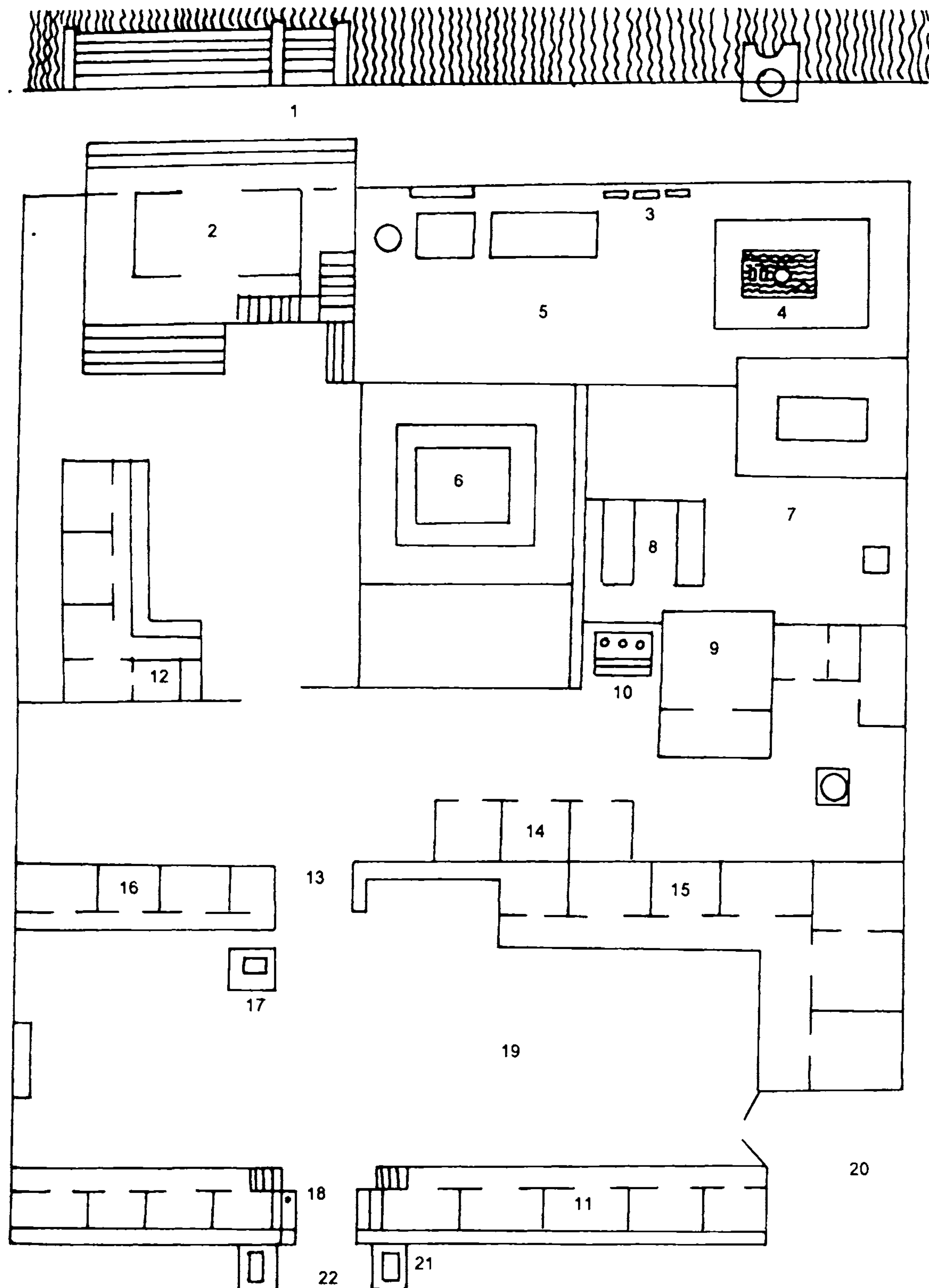
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28. Pancõamukhi Hanumān, colour sketch on paper from Bhāgabata Mahāraṇā collection, Bhubaneswar.
29. Page from a Cõitrakāra sketch book, Jayapur town.
30. Saurā painting, Taptapāṇi area, district of Ganjam.
31. Kondha Bronzes, Bāliguḍā area, district of Phulbāṇi.
32. Hanumān, a page from a Cõitrakāra sketch book, Digapahaṇḍi district of Ganjam.



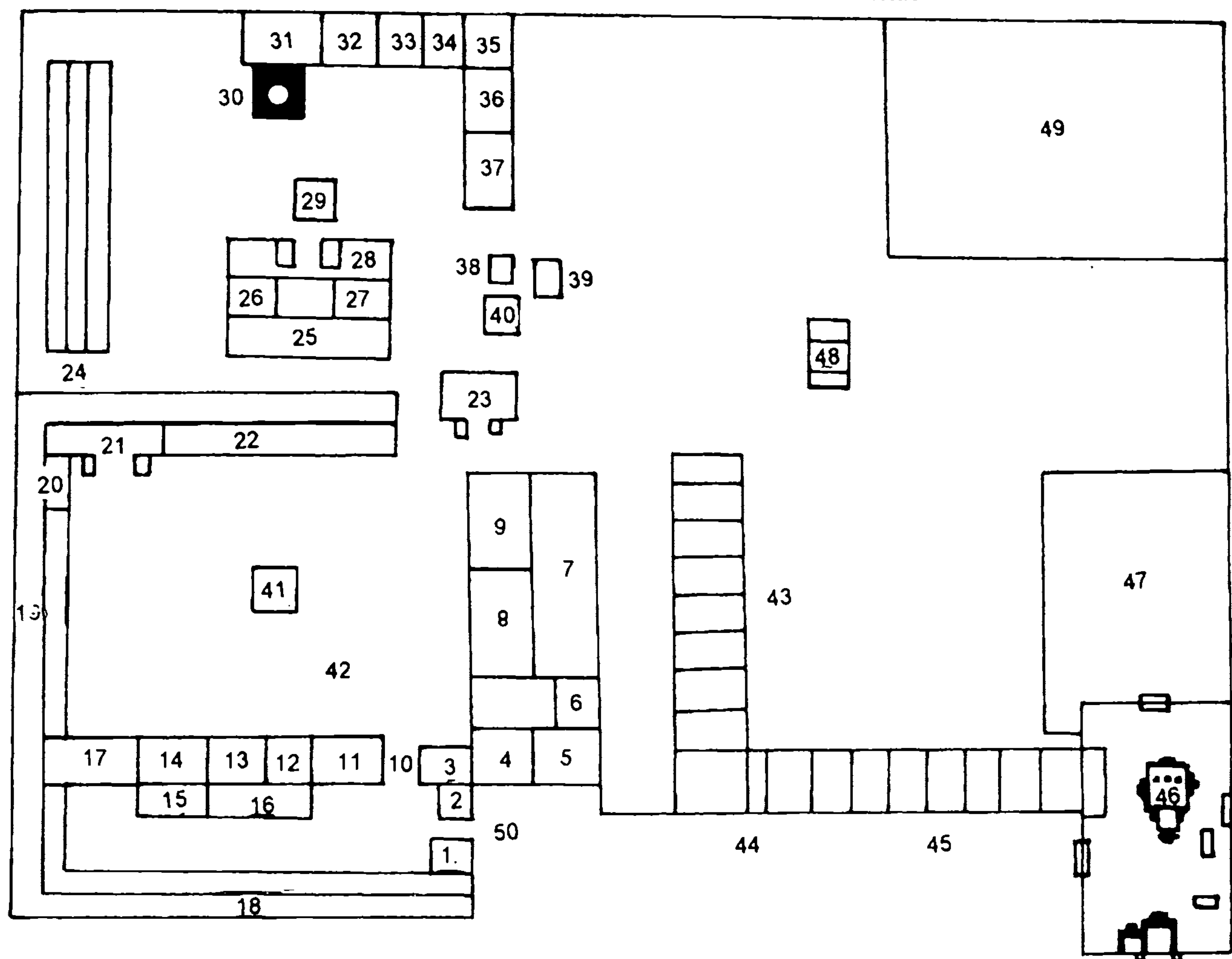

01.MANIKESHVRI
02.JAGANNATH DEULA
03 RADHAKANTA DEULA
04.MADANAMOHANA DEULA
05.ANNAPURNA DEULA
06.PATITAPAVANA DEULA
07 DADHIVAMANA MANDIR
08 GOPALJI MATHA
09.CHAITANYA MATHA
10. THAKURANI DEULA
11. GUNDICHA MANDAPA
12.RAMJI MANDIR
13. NUA- MATHA
14. GUNDICHA MANDIR
15. NRUSINHA MANDIR
16.THAKURANI DEULA
17 PAICHHA MATHA
18 VALAJI MATHA
19 BADA MATHA
20 THAKURANI DEULA
21 HANUMANA DEULA
22. SIVA MANDIRA

33. Town map of Digapahaṇḍi.




01.Panidvara
02.Darbara
03.Gola Kavata
04.Chavacha
05.Bagicha
06.Pata agana
07 Bagicha
08. Poili Sahi
09.Jaganatha Deula
10.Deva Snana Mandapa
11 Paika
12.Manikeshvari
13.Bhitara Kavata
14.Ghodasala
15.Kachiri ghara
16.Dhana ghara
17.Mandapa
18.Ghata Paika
19.Agana
20.Upavana
21. Simha
22 Simhadvara.

34. Ground plan of Digapahaṇḍi Palace.



1. Nalighara
2. Dhanaghara
3. Manager Room
4. Hajur Room
5. Billiard Room
6. School
7. Tamvu (tent)Ghara
8. Rajanka Office Ghara
9. Durbar Hall
10. Duaribasa
11. Kanaka Durga (Parvaghara)
12. Kanaka Durga (Bataghara)
13. Kanaka Durga (Pithaghara)
14. Kanaka Durga (Homaghara)
15. Kanaka Durga (Roshaghara)
16. Kanaka Durga(Jagatmandapa)
17. Nalighara
18. Revenue Office
19. Barabakharia Ghara
20. Handaghara
21. Sunaribasa
22. Gadighara
23. Hanuman Mandira
24. Poilisahi
25. Vrindavanachandra Temple
26. Jhulana Mandapa
27. Jayamangala Mandapa
28. Mahanta Mandapa
29. Vrindavanachandra -Rasakrida
30. Well
31. Akhadaghara
32. Khajaghara
33. Raghunatha Temple
34. Pangatghara
35. Raghunatha Roshaghara
36. Vrindavanachandra Roshaghara
37. Saraghara
38. Sivavivaha Mandapa
39. Siva Roshaghara
40. Siva Temple
41. Vratavedi
42. Pata Agana
43. Ghoda Sala
44. Baghaghara
45. Hati Sala
46. Jagannatha Temple
47. Fruit Orchard
48. Well
49. Jalighara
50. Simhadvara

35. Ground plan of Dharākote Palace.

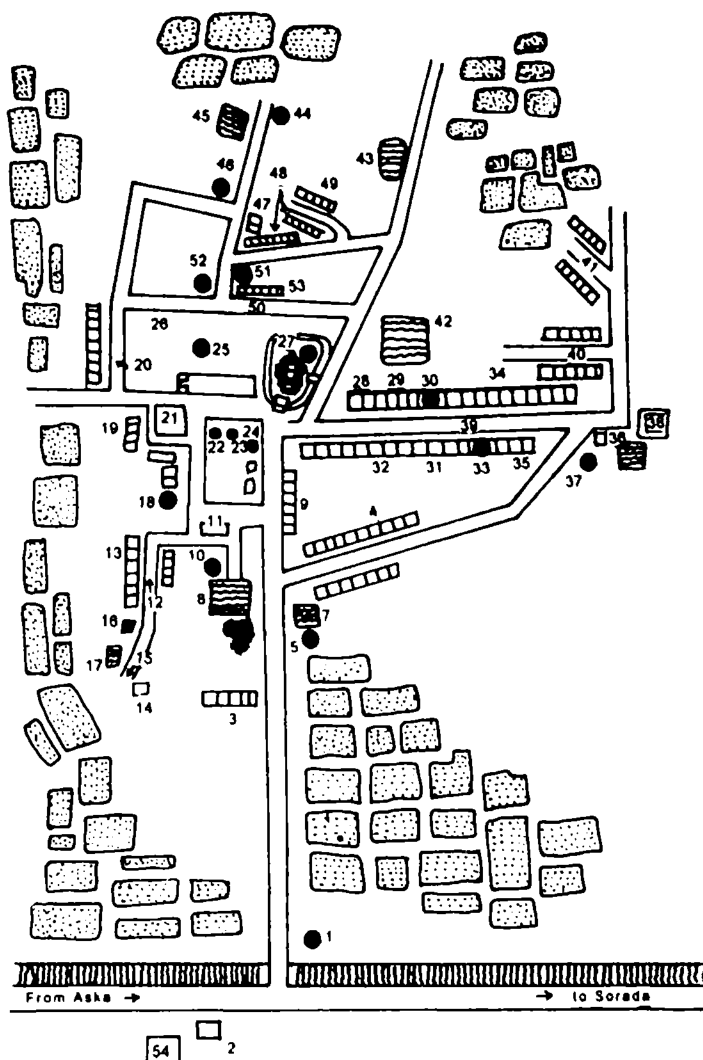




**SCHEMATIC DRAWING OF THE MAP OF CHIKITIGADA**

1. Hadi Sahi
2. Thakurani Temple
3. Tentulia Bandha
4. Mahadei Bandha
5. Hadisahi Bandha
6. Dandasighara
7. Sundighara
8. Kumbhara Sahi
9. Baurighara
10. Siva Temple
11. Gudia Sahi
12. Dvarasuni
13. Balakumari Temple
14. Samantaghara
15. Raghunatha Temple
16. Dhovaghara
17. Pandara Sahi
18. Bauri Sahi
19. Chitrakara Sahi
20. Chitrakara Ghara
21. Brahmana Ghara
22. Radhakanta Matha
23. Balaji Matha
24. Bada Danda
25. Gundicha Mandapa
26. Uasa bandha
27. Budia Thakurani Temple
28. Sri Sitalama Temple
29. Bahuda colony
30. Nua Bandha
31. Jena Sahi
32. Karana Sahi
33. Achari Matha
34. Jambhesvara Temple
35. Gauda Ghara
36. Deo Ghara
37. Play Ground
38. Berhampur via Tamana
39. Berhampur via Ginsola
40. Berhampur via Digapahandi
41. Masani
42. Patra Matha
43. Karana Sahi
44. Madanamohana Matha
45. Karana Ghara
46. Rathapada
47. Jemadei Matha
48. Jagannatha Temple
49. Ainabandha
50. Phulakasini Temple
51. Narendra Singh Sahi
52. Saantaghara
53. Narayana Matha
54. Khudada Sahi
55. Odia Sahi
56. Dhangada Sahi
57. Sahani Ghara
58. Ramesvara Matha
59. Khandia Sahi
60. Raja Uasa
61. Dhana Ghara

36. Town Map of Cōikiṭigaḍa.




**MAP OF DHARAKOTE TOWN**

1 Balikesvara Siva Temple
2 Cremation ground (masani)
3 Ground
4 Hadi Sahi
5 Siva Temple
6 Kali Temple
7 Nelia Bandha (pond)
8 Darua Bandha
9 Kumbhara Sahi
10 Nrusimha Sahi
11 Muni Ghara
12 Majhi Sahi
13 Karana Ghara
14 Barika Ghara
15 Swain Sahi
16 Bengei Bandha (pond)
17 Balimahanti Bandha (pond)
18 Thakurani Temple
19 Gauda ghata
20 Bauri Sahi
21 Bauri Ghara
22 Brajamohana Matha
23 Chaitanya Matha
24 Radhakanta Matha
25 Anukula Radhamohana Matha
26 Rajanka Nahara
27 Jagannatha Temple
28 Panda Ghara
29 Sunari Ghara
30 Hanuman Temple
31 Karana Ghara
32 Chitrakara Ghara
33 Mahisasuramardini Temple
34 Pujan Ghara
35 Badhei Ghara
36 Mali Ghara
37 Raghunatha Matha
38 Adapa Ghara
39 Bada Danda
40 Hadi Sahi
41 Pathana Sahi
42 Dhoba Bandha (pond)
43 Bali Bandha (pond)
44 Mahalingesvara Mandira
45 Bedha Bandha
46 Kuthari Temple
47 Bhandari Ghara
48 Gauda Ghara
49 Harijana
50 Kuthari Sahi
51 Radhikadasa Matha
52 Bada Matha
53 Dari Sahi
54 Mundamari pentha

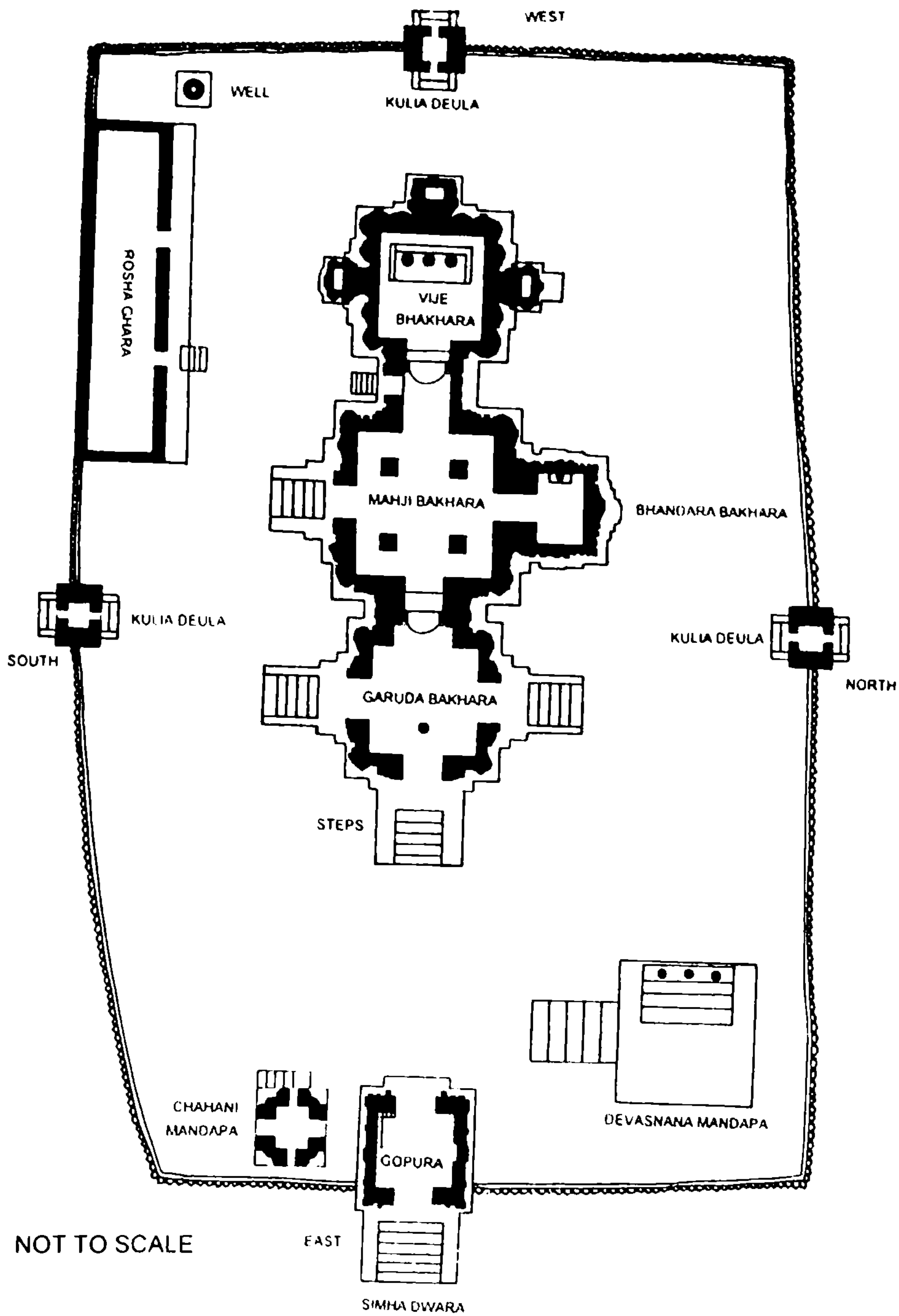
37. Town Map of Dharākote.

38

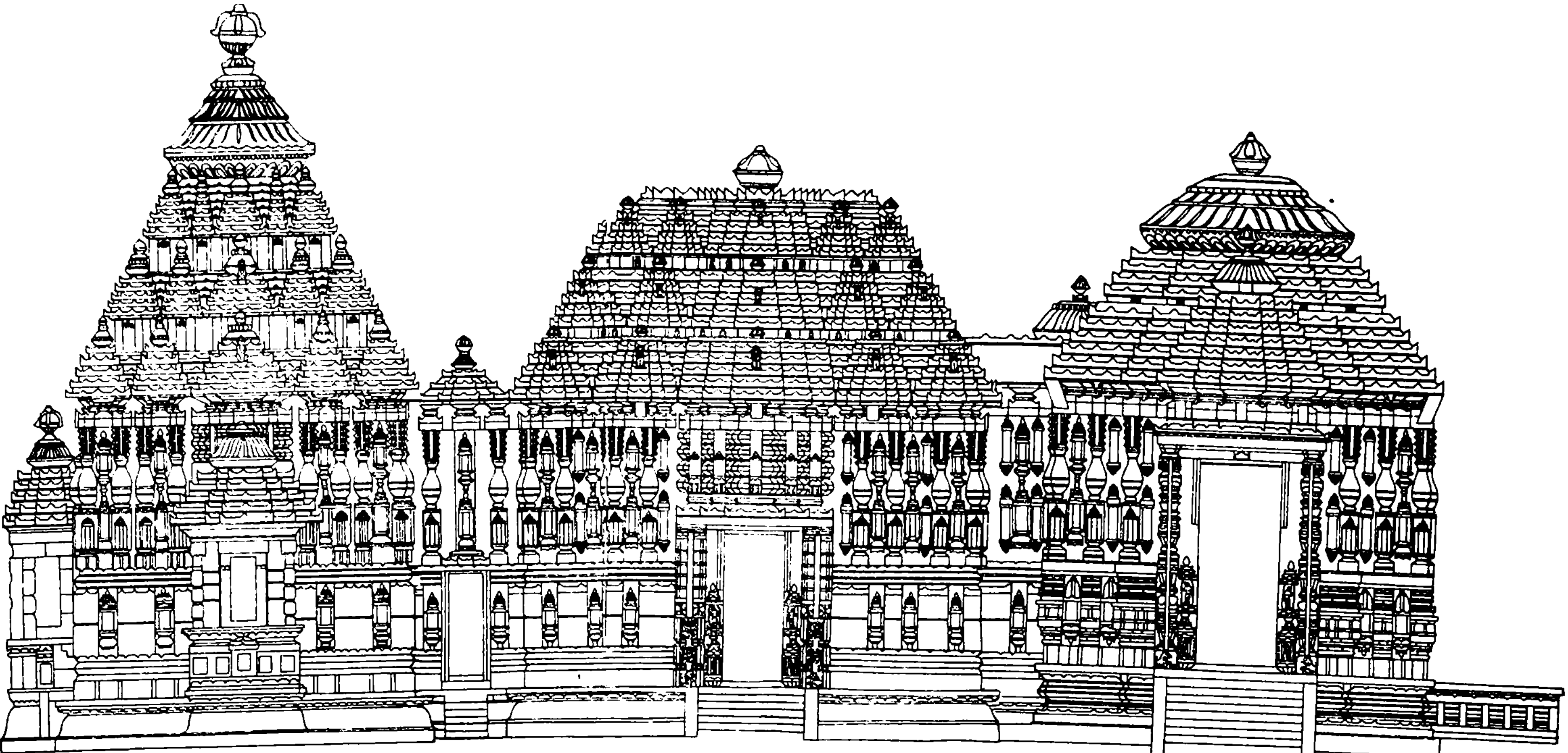


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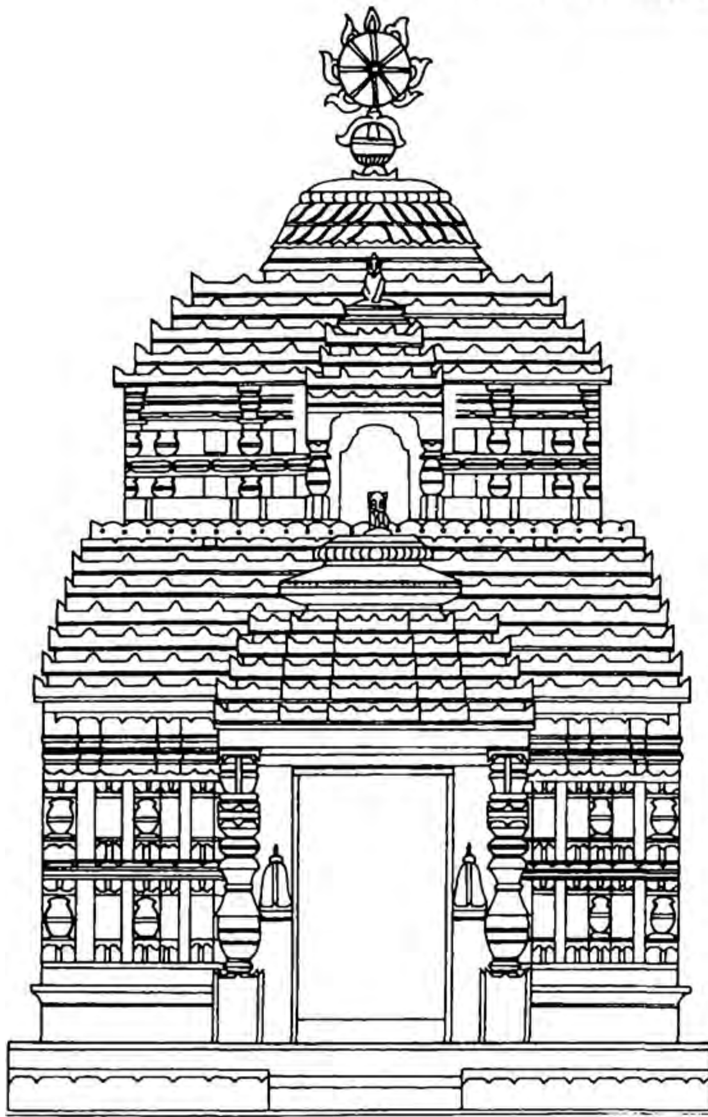
38. General view of the Jagannātha temple, Dharākote from southside.
39. *Gopura*, Jagannātha temple, Dharākote.




40. Ground Plan of Jagannātha temple, Dharākote.



41. Elevation of Jagannātha temple, from left *vijebakharā*, *gamā*, *majhibakharā*, *gamā* and *garuḍabakharā*.



42



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42. Elevation, of *gopura* (rear view) Jagannātha temple Dharākote.

43. *Garuḍabakharā*, view from *gopura* side, Jagannātha temple Dharākote.



44



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44. Pāicōhāmaṭha, Digapahaṇḍi, district of Ganjam.
45. *Kaḷasā* and the *Dvārasiṃha* at the rightside main entrance *(siṃhadvāra)* to the Jagannātha temple.
46. *Dvārasiṃha* at the entrance to the *rājā's* palace at Dharākote.
47. *Dvārasiṃha* at the entrance to the *rājā's* palace at Dharākote.



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48. *Gopura*, Bālāji temple, Humā, district of Ganjam.
49. Gopinātha temple, Nirmaḷajhara, Khallikoṭe, district of Ganjam.
50. Doorframes, south entrance gate, *garuḍabakharā*.
51. *Mṛga-sārduḷa* motif on door frame.
52. *Ālaṭadhāriṇi*, figure on the doors frame, southside, *majhibakharā*.



53



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53. Details of *Vṛkṣha* designs on southside door frame.

54. Details of *Vṛkṣha* motifs on southside door frame.



55



56



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55. Brahmā, as guardian figures on the left side of the main entrance to *garuḍabakharā*.
56. Śiva, as guardian figure on the right side of the main entrance to *garuḍabakharā*.
57. Baḷabhadra, Subhadrā and Jagannātha on *ratnasiṃhāsana* inside *vijebakharā*, view from entrance.
58. Guardian figure.
59. *Matsya avatāra*, westbāḍa, *vijebakharā*.



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60. *Kacōhapa avatāra,* westbāḍa, *vijebakharā.*
61. *Varāha avatāra,* nothbāḍa, *vijebakharā.*
62. *Narasiṃha avatāra,* northbāḍa, *vijebakharāa.*
63. *Baḷi Vāmana avatāra,* southbāḍa, *vijebakharā.*



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64. *Baḷarāma avatāra*, southbāḍa, *vijebakharā*.
65. *Rāma avatāra*, southbāḍa, *vijebakharā*.
66. *Parśurāma avatāra*, southbāḍa, *vijebakharā*.
67. *Boudh, Bauda (Buddha) avatāra*, westbāḍa, *vijebakharā*.
68. *Kaḷki avatāra*, northbāḍa *vijebakharā*.



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69. *Bakāsurabadha*, *Kṛṣṇa*, tearing open the beaks of crane demon Bakā, *majhibakharā*.
70. *Śakaṭāsura badha*, Kṛṣṇa killing the cart demon Śakaṭ ā southbāḍa, *majhibakharā*.
71. *Vastraharaṇa*, southbāḍa, *vijebakharā*.
72. *Vastraharaṇa*, northbāḍa, *gopura*.
73. *Kubujā* offering flowers to Kṛṣṇa, northbāda, *majhibakharā*.



74



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76



77

74. Kṛṣṇa slapping *Rājāka* and beh -eading him,northbāda, *majhibakharā.*

75. *Kāḷiyadalana*, southbāḍa, *garuḍabakharā, majhibakhara.*

76. Kṛṣṇa and Yaśodā, west bāḍa, *vijebakharā.*

77. *Aghāsurabadha*, southbāḍa, *vijebakharā.*


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78. Yaśodā admonishing Kṛṣṇa, southbāḍa, *majhibakharā*.

79. Muṣṭika demon carrying Kṛṣ-ṇa on his shoulder, southbāḍa, *majhibakharā*.

80. *Dadhimanthana*, Yaśodā churning curd, southbāḍa, *majhibakharā*.

81. Rādhākṛṣṇa, eastbāḍa, *garuḍabakharā*.



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82. *Girigovardhana*, Kṛṣṇa lifting mount Govardhana, *Gamā* linking *majhibakharā* with *garuḍabakharā*.
83. *Girigovardhana*, Kṛṣṇa lifting the mount Govardhana, northbāḍa, *bhaṇḍārabakharā*.
84. Devaki delivering the child Kṛṣ ṇa, southbāḍa, *majhibakharā*.
85. Vasudeva transporting the child Kṛṣṇa, southbāda, *majhibakharā*.


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86. Nanda with Yaśodā holding the child Kṛṣṇa, southbāda, *majhibakharā*.

87. Yāmaḷārjuna, Yaśodā tying Rāma an Kṛṣṇa to an *Arjuna* tree, *Gamā* linking *majhibakharā* with *garuḍabakharā*.

88. *Rangasabhā*, lower tier, Kṛṣṇa and Baḷarāma at the entrance; upper tier, Kaṃsa with his courtiers;middle tier, kings and courtiers, west wall, *vijebakharā*.


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89. *Maithuna*, westbāḍa, *vijebkharā*.
90. *Maithuna*, norhtbāḍa, *vijebakharā*.
91. *Maithuna*, *vijebakharā*.
92. *Maithuna*, southbāḍa, *garuḍabakharā*.
93. *Maithuna*, northbāḍa, *garuḍabakharā*.

94. *Maithuna*, southbāḍa, *majhibakharā*.

95. *Maithuna*, southbāḍa, *majhibakharā*.

96. *Maithuna*, west bāḍa, *vijebakharā*.

97. *Maithuna*, *Naraviḍāḷa* and Gajaviḍāḷa murtis, southbāḍa, *majhibakharā*.

98. *Viḍāḷa*, *Maithuna* and *Aḷasakanyā murtis*, westbāḍa, *majihibakharā*.



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99. *Darpaṇā*, northbāḍa, *vijebakharā*.

100. *Gajaviḍāḷa*, southbāḍa, *vijebakharā*.

101. *Mithuna* and *Viḍāḷa murtis*, west bāḍa, *majhibakharā*.

102. *Gajaviḍāḷa*, southbāḍa, *vijebakharā*.

103. Jagannātha and *Viḍāḷa murtis*, northbāḍa, *majhibakharā*.


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104. *Maithuna* and *Viḍāḷa murtis*, westbāḍa, *majhibakharā*.

105. *Maithuna*, northbāḍa, *garuḍabakharā*.

106. *Maithuna*, northbāḍa, *garuḍabakharā*.

107. Yaśodā with Kṛṣṇa and Baḷarāma, southbāḍa, *vijebakharā*.

108. *Viḍāḷa*, southbāḍa, *vijebakharā*.
109. *Viḍāḷa*, westbāḍa, *vijebakharā*.
110. *Ālaṭadhāriṇi*, norhtbāḍa, *Bhaṇḍārabhakharā*.
111. Indra, Southbāḍa, *vijebakharā*.



108



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112. Vāyu, westside westbāḍa, of *pārśvadevatā* shrine, *vijebakharā*.

113. Nairuta, westside, northbāda of *pārśvadevatā* shrine, *vijebakharā*.

114. Aiśānya, northside, northbāḍa of *pārśvadevatā* shrine.

115. Yama, southside, westbāḍa of *pārśvadevatā* shrine.



114



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116. Indra, southside, westbāḍa, *pārśvadevatā* shrine.

117. Brahmā, northside, *pārśvadevatā* shrine.

118. Kṛṣṇa and Sudāmā, northbāḍa, *garuḍabakharā*.



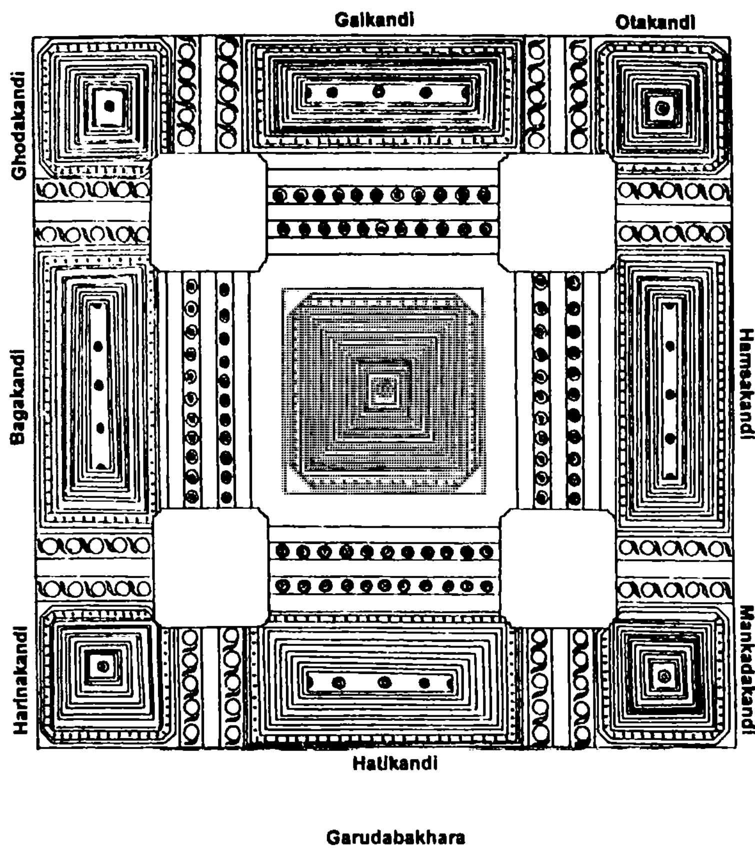
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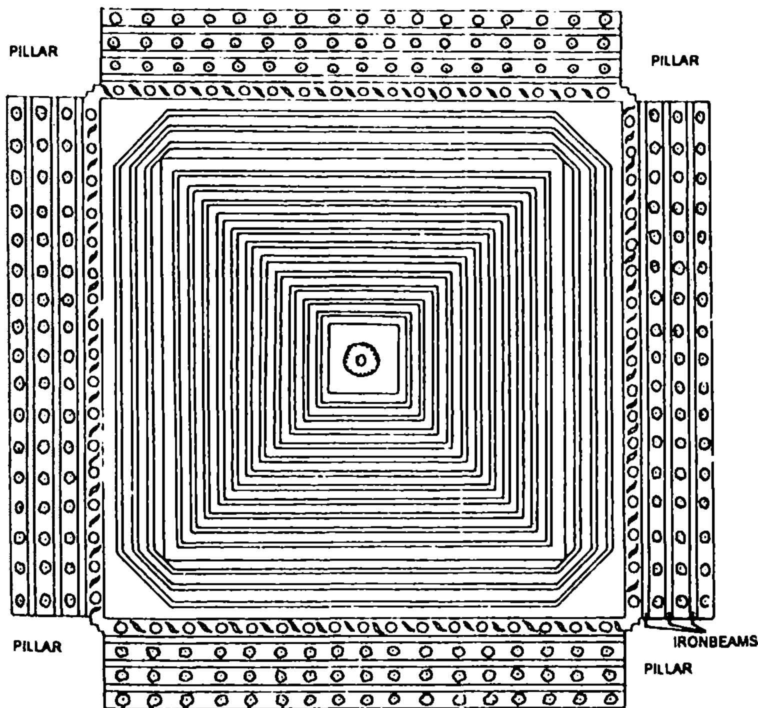
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119. Hanumān, southbāḍa, *vijebakharā*.

120. *Dhenukāsurabadh*, Kṛṣṇa killing the calf demon, *Dhenukā*, southbāḍa, *garuḍabakharā*.



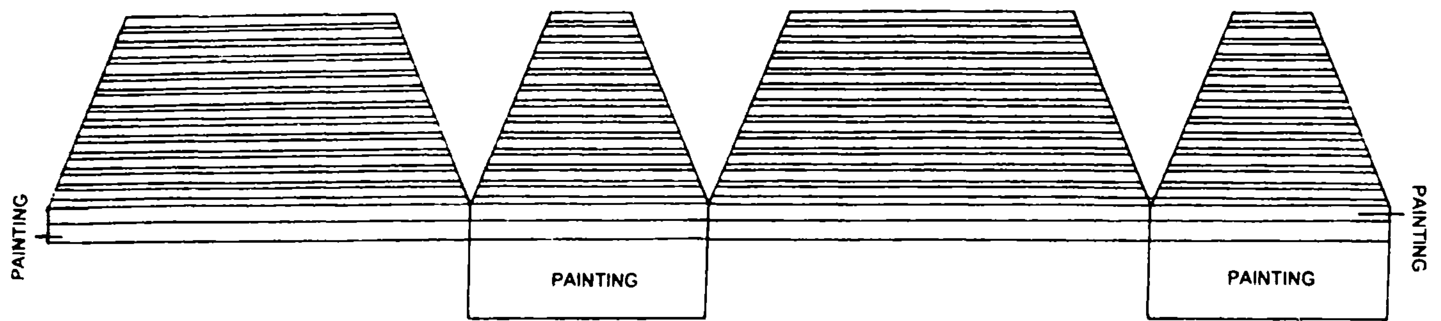

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121. Schematic diagram of the ceiling of *majhikandi*, *majhibakharā*.

122. Scehmatic diagram of the ceiling of *majhikandi*, *majhibakharā*.

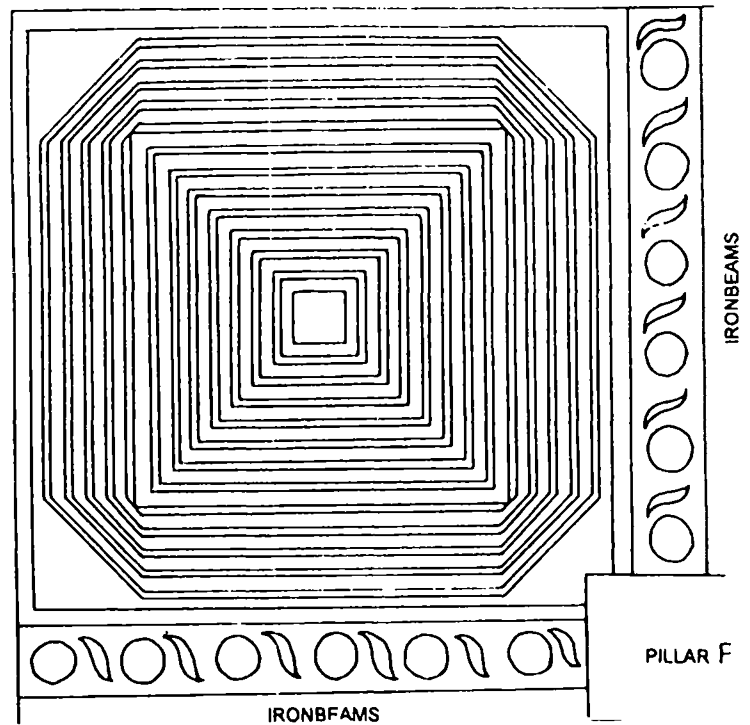



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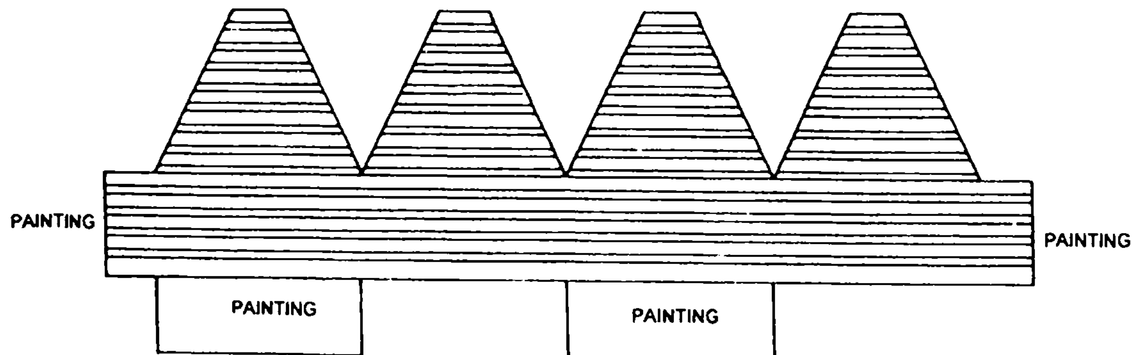
123. Schematic diagram of the ceiling of a rectangular *kandi, majhibakharā*.

124. Schematic diagram of the ceiling of a square *kandi, majhibakharā*.

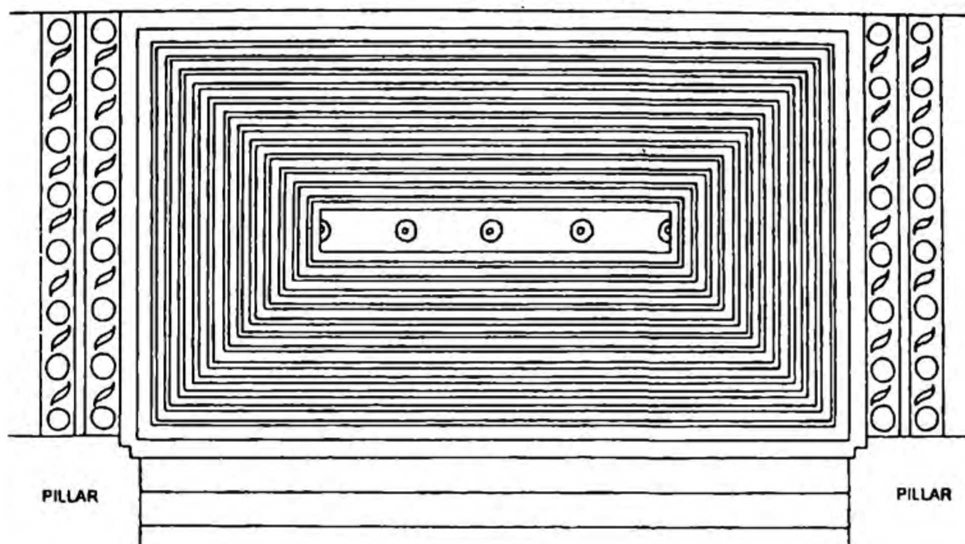
125. Schematic drawing of a square *kandi, majhibakharā*.




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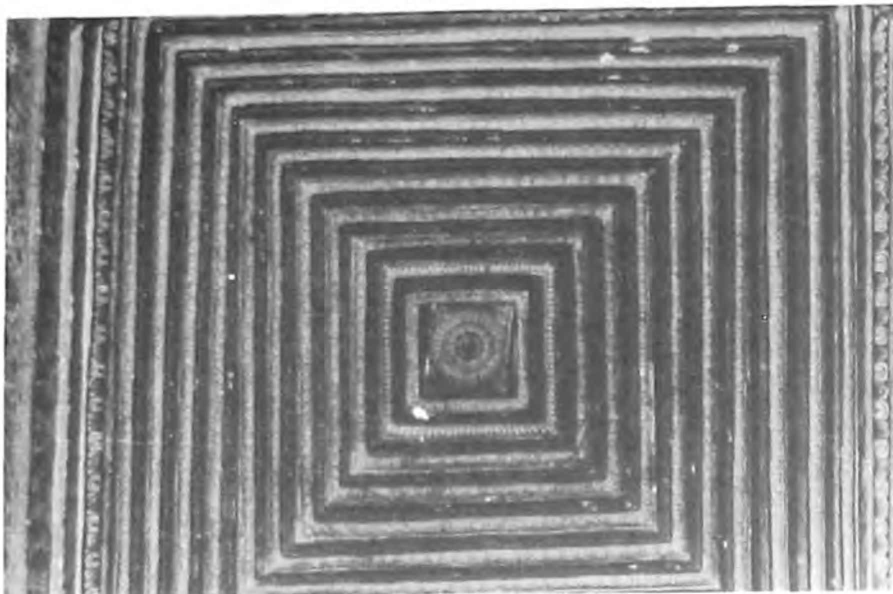


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126. Schematic diagram of a rectangular *kandi, majhibakharā*.

127. *Pāṭacōānduā* design, *Bagakandi, majhibakharā*.

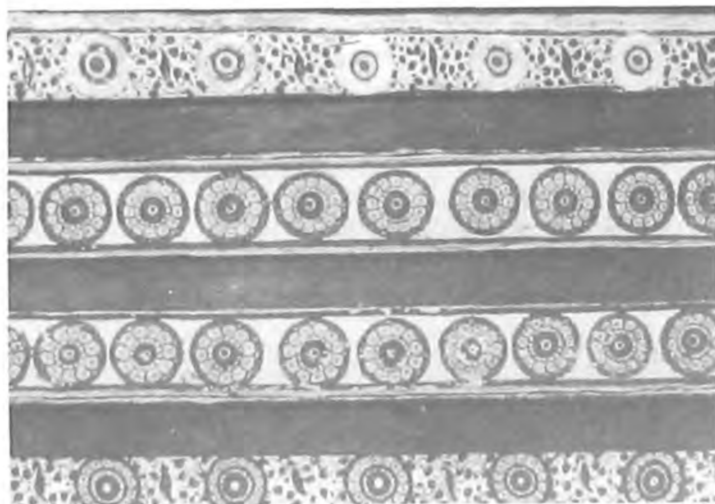
128. *Pāṭacōānduā* design, *majhikandi*.



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129. *Pāṭacōānduā* design, *hariṇakandi*, *majhibakharā*.

130. *Pāṭacōānduā* design, *majhibakharā*.

131. Iron beams and lotus medallion on bottom portion of the stone beam, *majhibakharā*.



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132. *Kāngurā, latā* and *phula* on *Pāṭ acōānduā*.

133. *Ghoḍākandi, majhibakharā*, Kṛṣṇa in the guise of a goldsmith offering finger-ring to Rādhā, east wall.

134. *Ghoḍākandi, majhibakharā*, east wall, Kṛṣṇa in the guise of a goldsmith (right) Rādhā enquiring the price of the finger-ring, Rādhā's companion trying an anklet.



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135. *Ghoḍākandi, majhibakharā,* south wall, Baḷarāma riding a chariot and in another sequence changing the course of the river Yamunā.

136. *Goḍākandi, majhibakharā,* Nāvakeḷi, Kṛṣṇa rowing a boat and helping the gopis cross the river Yamunā, north wall.

137. *Ghoḍākandi, majhibakharā,* Baḷarāma (not seen) with sakhis, west wall.



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138. *Ghoḍākandi, majhibakharā,* Nāvakeḷi, milkmaids waiting to board the boat, northwall.

139. *Ghoḍākandi, majhibakharā,* Baḷarāma with a *sakhi,* west wall.

140. *Ghoḍākandi, majhibakharā.*


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141. *Gâikandi, majhibakharā,* lower panel, Rasaliḷā, south wall.

142. *Gâikandi, majhibakharā,* upper panel, *Gogoṣṭha,* lower panel, street scene in Mathura (left) and kṛṣṇa with gopis, north wall.

143. *Gâikandi, majhibakharā,* Arjuna aiming his bow at Navagunjara and in the next sequence realising the form of Viṣṇu prostrates, south wall.



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144. *Gāikandi, majhibakharā,* upper panel, Gogoṣṭha, lower panel, Tṛṇāsura carrying Baḷarāma and Kṛṣṇa, south wall.

145. *Oṭakandi, majhibakharā,* Subhadrā inside a pavilion, Rukmini and *dāsi* outside.

146. *Oṭakandi, majhibakharā,* Subhadrā and Arjuna in Kṛṣṇa's palace in Dvārakā attended by servants.



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147. *Oṭakandi, majhibakharā*, Arjuna and Subhadrā.

148. *Oṭakandi, majhibakharā*, Subhadrā (left), Arjuna in the chariot.



149



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149. *Oṭakandi, majhibakharā,* Subhadrā and Arjun inside the chariot.

150. *Oṭakandi, majhibakharā,* Arjuna with courtiers at Dvārakā.

151. *Oṭakandi, majhibakharā,* Kṛṣṇa and Baḷarāma learning from their guru, Sandipani.



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154

152. *Oṭakandi, majhibakharā.*

153. *Bagakandi, majhibakharā,* details of Kṛṣṇa and gopi panel.

154. *Bagakandi, majhibakharā,* Viṣṇu killing the demon Madhu, West wall.



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155. *Bagakandi, majhibakharā*, upper panel, cranes,,middle panel dancing Kṛṣṇa and gopis, lower panel, *Hiraṇya vidāraṇa*, Narsiṃha tearing open the bowl of demon Hiraṇyakaśipu, east wall.

156. *Haṃsakandi, majhibakharā*, Lakṣ minārāyaṇa inside a shrine, west walll.

157. *Haṃsakandi, majhibakharā*, lower panel, Jagannātha, Baḷabhadra and Subhadrā; upper pannel Rādhā Kṛṣṇa yugaḷa, east wall.



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158. *Haṃsakandi, majhibakharā,* upper panel, swans; lower Rādhā and Kṛṣṇa inside a kunja in two sequences, west wall.

159. *Māṅkaḍakandi, majhibakharā,* middle panel, monkey couple in erotic pose.



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160. *Māṅkaḍakandi, majhibakharā,* upper panel, *padmalatā,* middle panel, monkey families, lower panel, *saṁkirtanists* with *kadamva phula* bordar.

161. *Māṅkaḍakandi, majhibakharā,* north wall, *saṁkirtanists,* two cymball players and one khol players, on the right extreme, a samkritanist who has gone into trance is held by another.

162. *Māṅkaḍakandi, majhibakharā,* north walll, *saṁkirtanists,* one is beating the khol and the other cymball, the three others singing the Lord's name and dancing.

163. *Māṅkaḍakandi, majhibakharā, samkirtanists* (details).
164. *Majhibakharā,* west wall, northside, *Gaṇḍabhairava.*



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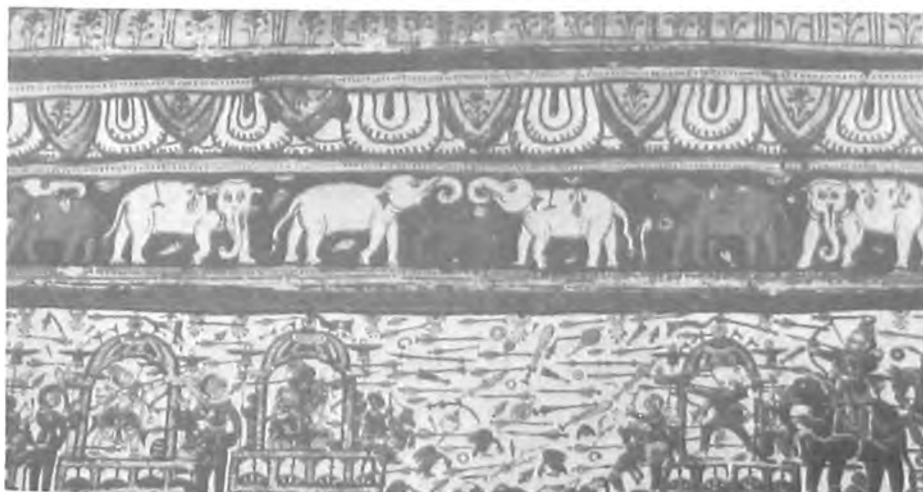
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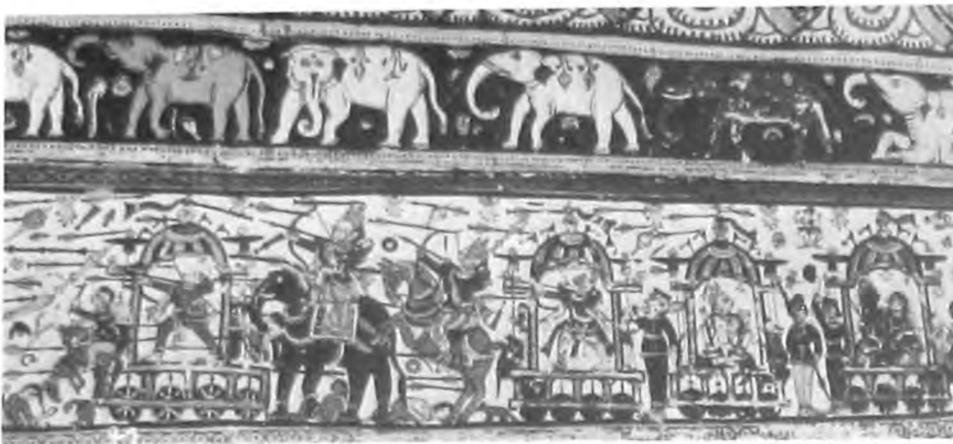


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165. *Hātikandi, majhibakharā.*

166. *Hātikandi, majhibakharā,* a general view.

167. *Hātikandi, majhibakharā,* west wall, *Rukmiṇiharaṇa,* fight between Śiśupāḷa, Rukmi on one side and Kṛṣṇa, Baḷarāma on the other.



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168. *Hātikandi, majhibakharā,* west wall, *Rukmiṇiharaṇa,* flight between Śiśupāḷa, Jarāsandha, Rukmi on one side and Kṛṣṇa, Baḷarāma on the other. On the extreme right Kṛṣṇa is seen with Rukmini on the chariot.

169. *Hātikandi, majhibakharā,* eastwall, Kṛṣṇa and Baḷarāma approaching the palace of Kaṃsa for *Rangasabhā.* On the way a *māḷi* dresses them. They meet kubujā, a hunched woman.

170. *Hātikandi, majhibakharā,* eastwall, Kṛṣṇa and Baḷarāma on the streets of Mathurā, Kṛṣ ṇa asking the *rajaka* (washerman) to lend him clothes.



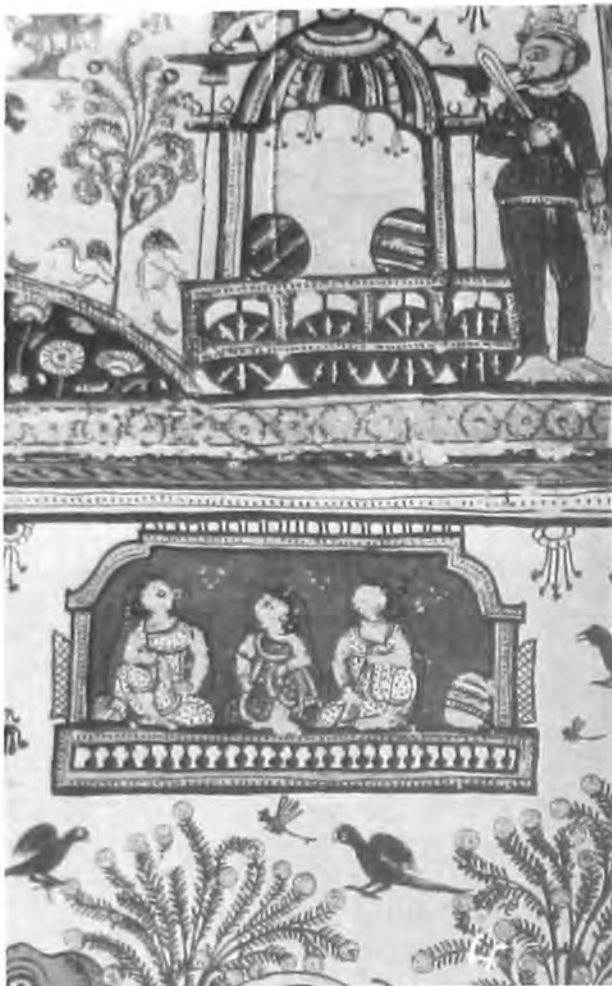
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171. *Hātikandi, majhibakharā,* south wall, lower panel, Anantaśayana, Lakṣmi is seen massaging the feet of Viṣṇu, Jagannātha temple. Upper panel, Kṛṣṇa is fighting out the wrestlers. In another sequence he is dragging down his maternal uncle by hair. Kamsa's palace is seen on the right extreme.

172. *Hātikandi, majhibakharā,* north wall, *Gajoddhārana,* Viṣṇu on the back of Garuḍa flying down to rescue the elephant from the jaws of crocodile.



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173. *Hātikandi, majhibakharā,* upper panel, Akrura's chariot lower panel, Vaikuṇṭha.

174. *Hariṇakandi, majhibakharā,* east wall, Harihara, half Viṣṇu and half Śiva.

175. *Hariṇakandi, majhibakharā,* north wall, Lakṣminṛsiṃha flanked by two *paṇḍas.*



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176. *Hariṇakandi, majhibakharā,* eastwall, Indra praying Harihara (Harihara is not seen in the picture).

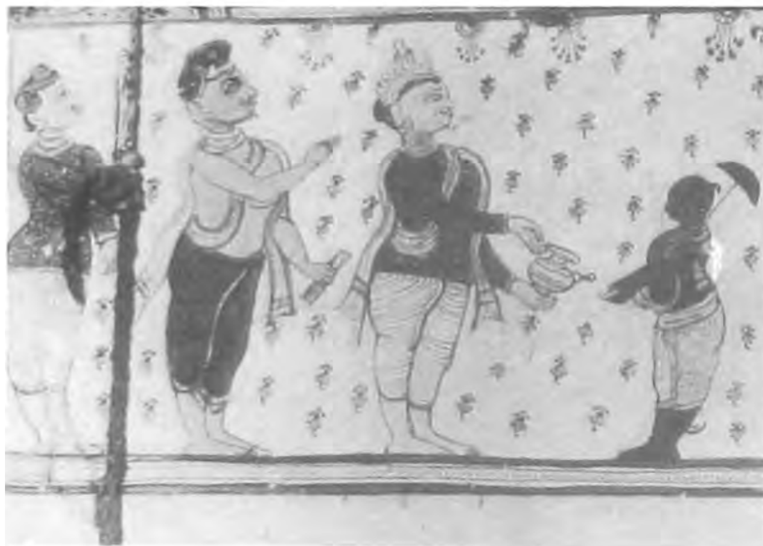
177. *Hariṇakandi, majhibakharā,* west wall, *Godohana,* Yaśodā milking the cow and Kṛṣṇa clining to his mother. The calf is tried to the forelegs of its mother.



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178. *Hariṇakandi, majhibakharā,* south wall, Trivikrama.

179. *Hariṇakandi, majhibakharā,* south wall, protion of Trivikrama painting, Vāmana, receiving *dakṣhiṇā* from the king Baḷi.

180. *Majhikandi, majhibakharā,* north wall, Kṛṣṇaliḷā scene. Upper panel, court scene. Lower panel *Bakāsura* (crane demon).



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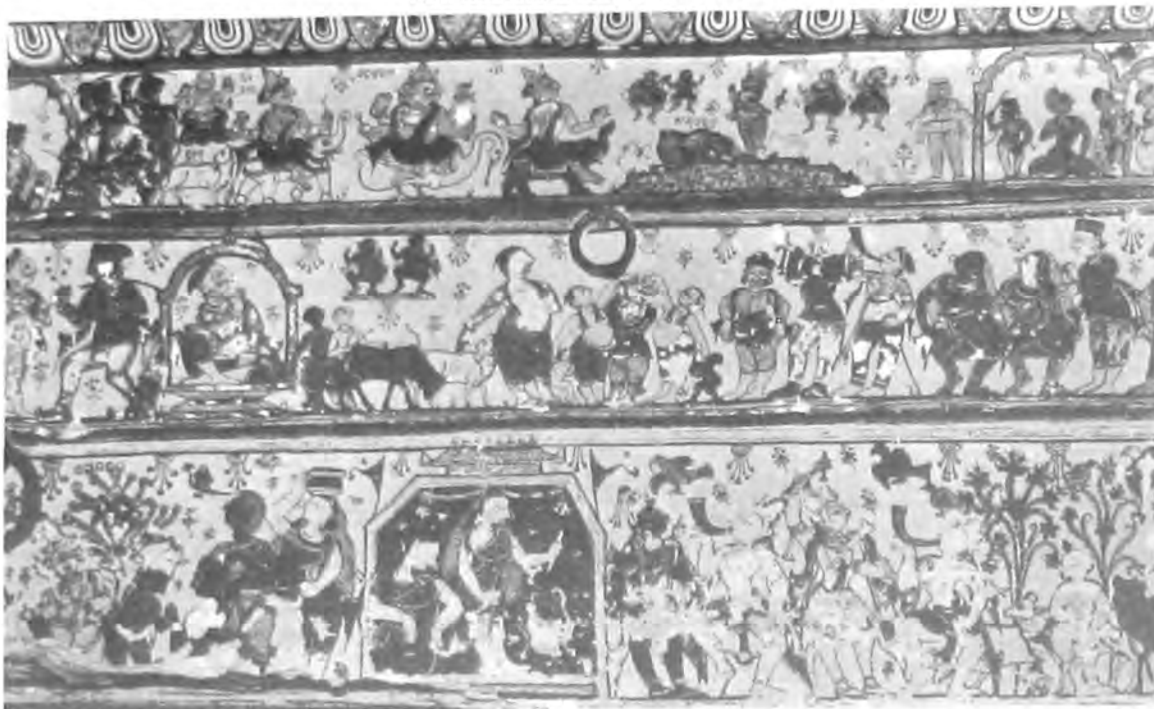


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181. *Majhikandi, majhibakharā,* east wall, Kṛṣṇalīḷā scene upper panel (from left) Vasudeva with the child, Kaṃsa in his apartment and in court, in two sequences. Middle panel (from left) Brahmins in Gopa meeting Nanda, Kṛṣṇa on the lap of Nanda. Kṛṣṇa killing Śakṭ āsura (cart demon) lower panel (from left) Kṛṣṇa and Baḷarāma in a non-vegetarian picinc, inside the forest. Akrura meeting Kṛṣṇa and Baḷarāma inside the forest.

182. *Majhikandi, majhibakharā,* north wall, Kṛṣṇalīḷā scene, upper panel (from left) Kaṃsa dragging down Devaki by hair hearing his future prediction. The Gods and Brahmin are terrified by Kaṃsa. Vasudeva and Devaki inside the palace with the new born child. Middle panel (from left) Bakāsura and Aghāsura badha.

183. *Majhikandi, majhibakharā,* south wall, Kṛṣṇalīḷā scene Upper panel (from left) Ugrasena obstructing Vasudeva. Vasudeva returns after exchanging the child in Nanda's apartment, Kaṃsa snatching the vijaḷi kanyā and hitting against a post. Middle pannel (from left) Kṛṣṇa playing with clay, asking cheese from Yaśodā. Lower panel (from left) Kṛṣṇa tending cows in the forest.



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184. *Majhikandi, majhibakharā,* west wall, Kṛṣṇalilā scene. Upper panel (from left) mother earth, Brahmā, Indra, Surabhi and other Gods praying Viṣṇu in the milk ocean, Fairies *(vidyādharis)* dancing in the heaven. Middle panel (from left) people of Gopa are rejoicing at the birth of Kṛṣṇa, Fairies are seen dancing. Sweets are being distributed. Drummer, piper making music. Dancers are dancing. Lower panel (from left) Kṛṣṇa and Baḷarāma trying berries. Yaśodā's appartment, Kṛṣṇa, Baḷarāma and gopalas taking the cattle into the forest.

185. *Majhikandi, majhibakharā,* northwall, upper panel (from left) Kaṃsa in court, Vasudeva and Devaki with a new born-View of cōandraśāḷāpura, Ugrasana is being beaten. Middle panel (from left) Śakaṭā, the cart demon carries Kṛṣṇa and in the next sequence being killed, Kṛṣṇa with his teacher Sandipani, lower panel (from left) Kṛṣṇa killing demon, Kṛṣṇa saluting his teacher.



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186. Crane panel, *Bagakandi, majhibakharā.*

187. Swan panel, *Haṃsakandi, majhibakharā.*

188. Camel panel, *Oṭakandi, majhibakharā.*



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189. Horse panel, *Ghoḍākandi, majhibakharā.*

190. Monkey panel, *Mānkaḍakandi, majhibakharā.*

191. Deer panel, *Hariṇakandi, majhibakharā.*

192. *Majhibakharā*, west wall, southside. Sudeśi and Indurekhā inside the *kunja*.

193. *Majhibakharā*, west wall southside. Sudeśi and Indurekā inside the *kunja* (details).



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194. Laḷitā, one of the *aṣṭasakhis*.

195. Côampakalatā, one of the *aṣṭasakhis* holding *mukhavāsa*.

196. *Majhibakharā*, west wall, northside, A portion of the *kuñja* with a motif lion of with a motif of lion holding holding a flag, *Gajasiṃha* and *Tinigoḍiāsiṃha*.

197. *Majhibakharā*, a view of the *kuñja*, west wall, northside.



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198. *Majhibakharā*, west wall, northside, lion with flag and *Gajasiṃha* motif.

199. *Majhibakharā*, west wall, northside, sun and the peacock motif.

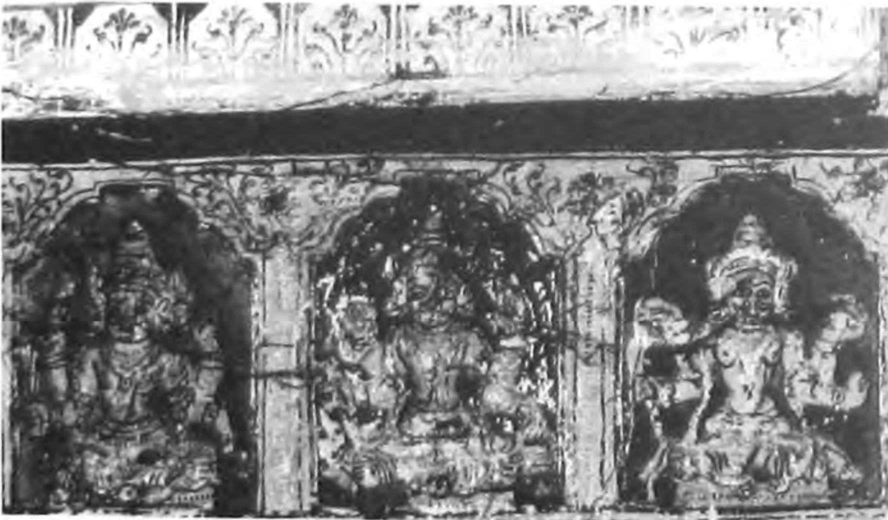
200. *Majhibakharā*, west wall, southside. *Aḷasakanyā* and *Olaṭaśuā* on the pilar of the *kuñja*.



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201. *Majhibakharā*, west wall, northside, Rāhu.

202. *Gamā*, west wall, Śani, Côandra and Mangaḷa.

203. *Gamā*, west wall, Buddha, Guru and Śukra.

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204. *Gamā*, south wall, Aiśānya, Kuvera and Varuṇa.

205. *Gamā*, south wall, Ananta and Brahmā.

206. *Gamā*, south wall, Aiśānaya, on bull (details).



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207. *Gamā*, south wall, Nairuta and Varuṇa.

208. *Gamā*, north wall, Agni and Yama.

209. *Gamā*, north wall, Rāmapaṭṭābhiṣeka.


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210. *Gamā*, north wall, Matsya *avatāra*.

211. Gamā, north wall, Varāha *avatāra*.

212. *Gamā*, north wall, Narasiṃha *avatāra*.

213. *Gamā*, north wall, Vāmana *avatāra*.



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214. *Gamá*, south wall, Kaḷki and Buddha *avatāras*.

215. A flowering tree with squirrels.

216. *Devasnāna* 1989, Rājā Ananta Nārāyaṇa Singh Deo sprinkling sandal water on the floor after *cōherāpaharā* at *Devasnāna Maṇḍapa*, Dharākote.



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217. *Hātiveśa* on *Devasnāna Purṇimā*, 1989.

218. *Aṇasarapaṭi* of Baḷabhadra.

219. *Aṇasarapaṭi* of Jagannātha.

220. *Netrotsava*, 1989, *Cōitrakāra* Yogindra Mahāpātra paintings the eyeball of Dadhivāmana image in the Jagannātha temple.



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221. *Netrotsava,* 1989, *Cōitrakāra* Yogindra Mahāpātra painting the eyeball on the Jagannātha image in the Jagannātha temple, Rāma Prasada Paṇḍā (bearded) stands near the image of Baḷabhadra.

222. *Cōitrakāra* Yogindra Mahāpātra doing *Srimukhasingāra* of Jagannātha on the chariot, car festival, 1989.

223. The deities are being dressed up for *pahaṇḍi* in the *aṇasaraghara*.

224. *Pahaṇḍi* procession, Sudarsana and Subhadrā are being taken out of the temple for the car festival, 1989.

225. *Pahaṇḍi*, procession, Baḷabhadra is being taken out of the temple for the return car festival, 1989.

226. *Pahaṇḍi*, procession, the three deities are being taken out of the temple for the return car festival, 1989.

227. Rājā Ananta Nārāyaṇa Singh Deb of Dharākote on the chariot on the occasion of return car festival, 1989.



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228. Rājā Ananta Nārāyaṇa Singh Deb of Dharākote on the *tāmzan*.

229. Rājā Ananta Nārāyaṇa Singh Deo of Dharākote in royal costumes coming out of his palace. The *Cōhāmukaraṇa* is holding his left palm, a servant in holding the royal umbrella over his head, return car festival, 1989.

230. Getting ready for the royal procession (left) *trāsa* with moon motif, (right) *trāsa* with sun motif, return car festival, 1989.



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231. Kishore Cōhandra Dāsa, age 40, caste Brahmin, *Baḍadāṇḍa* Street, Purohita *Sevā*. He is responsible for the temple rituals.

232. Trināth Kuanra, age 58, son of Raghunātha, Kuanra, caste *Karaṇa*, Koṭhāri street. He shoots flowers with his bow and arrow at the deities in the carfestival.

233. Prafulla Udgātā, age 17, caste Brahmin, *Baḍadāaṇḍa* street, Dharākote, sells *prasāda* in the car festival.

234. Satrughna Sāhu, age 53, caste *Baḷadiā teli, Baḍadāṇḍa* street. He is the chief manager *(paḍiadhikāri)* of this king.



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235. Nityānanda Mahāpatra, age 60, son of Sankha Mahāpatra, caste *Cõitrakāra, Baḍadāṇḍa* street, Dharākote. He used to do *cõitrakāra sevā* in the temple.

236. Sahadeva Gauḍa, age 40, caste *Gauḍa* (milkman), village Taḷapatha, *tahaliā* of the temple. He holds *cõhatri* (umbrella) during the festival.

237. Bāsanti Māhāpātra, age 70, caste *cõitrakāra,* migrated from Digapahaṇḍi, lives in *Baḍadāaṇḍa* street. She makes cowdung toys and sells near the temple during festival.



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238. Lokānath Buxi Patnaik, age 82, retired *gumsāstā* (clerk) of the king, *caste Karaṇa, Baḍadāṇḍa* street, Dharākote. He used to keep the records of the royal house.

239. Jogindra Mahāpātra, age 63, son of Sankha Mahāpātra, caste *cõitrakāra*, *Baḍadāṇḍa* Street. He is doing *cõitrakāra Sevā* in the temple.

240. Lakṣmaṇa Bebartā, age 27, caste *Daitāpati*, village Nadighora. He carries the deities in the procession during the car festival. Behind him is Naba Sāhu, age 53, caste *Daitāpati*, village Nandighora. He also carries the dieties in the procession.



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241. Ṭikiri Cõandra Pātra, age 65, caste *Dāri (guni)*. She was singing the *Gitagovinda* in the temple.

242. Rāma Cõandra Pātra, age 65, son of Somanātha Jenā, caste *Kāḷinji*, village Cõāncõaḍāpalli. He carries mace *(mudgara)* in the royal procession.

243. Udaya Patri waves *cõāmara* in the royal procession as well as in the car festival.

244. *Pahanḍi* procession of the deities in the return car festival, 1989.



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245. *Ţāhiā,* a head decoration for the deities while they are out in the procession for the car festival.

246. Logs for the chāriot on the B*aḍadāṇḍa,* car festival, 1989.

247. Construction of chariot in progress for the Dharākote car festival, 1989.

248. Construction of chariot in progress for the Dharākote car festival, 1989.

249. Construction of chariot in progress for the Dharākote car festival, 1989.



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250. Mural from Vṛndābanacōandra temple, Dharākote palace complex.
251. Mural from Vṛndābanacōandra temple, Dharākote palace complex.
252. Mural from Vṛndābanacōandra temple, Dharākote palace complex.

CHAPTER FOUR

# TECHNIQUES AND MATERIALS

The wall paintings of Jagannātha temple at Dharākote are quite significant. Compared to the wall paintings at Virañçinarāyaṇa temple, Buguḍā and elsewhere, their condition is somewhat better. As mentioned earlier, South Orissa has the majority of temples and *maṭhas* with wall paintings, and the most significant ones from the view point of antiquity and historicity are found in the district of Ganjam. As far as the techniques are concerned, Dharākote can be grouped with other temples such as Virañçinārāyaṇa, Śrīkurmam, Kāñçīlimaṭha, Çaitanyamaṭha and Rādhākāntamaṭha. The Śrīkāḷīkā temple murals have been painted according to a different technique. One must examine the technique of ground preparation, and colour of the above groups of temples including Dharākote. This discussion does not include techniques of temple architecture or carving of sculptures, because there is nothing significant to contribute to the already existing knowledge.

As discussed earlier, the *gamā* and the *majhibakharā* of the Jagannātha temple of Dharākote are built of bricks. At places, chunks of plaster have been chipped off from the inside walls, and from those exposed portions, one can see two layers of plaster. The first layer has been applied to make the walls even, and the second one to make it smooth and suitable for painting. The first layer is a mixture of lime and sand and comparatively rough, while the second layer is of finer substance. On a closer scrutiny, a third layer is also noticed, having been applied over the second one. This is a very thin layer and it has been compared to the outer skin of an onion in the language of *çitrakāras*. Plaster preparation involves many processes. The lime plaster or *çuna* is obtained by burning conch, mother of pearl or shell. This powder is then soaked in water, and threshed in stonepits to make a paste. To this paste is added molasses, small peas (*muga*), stale curd and the juice of *bel* fruit, which have been well beaten together until they are as soft as butter. This entire mixture is left to stand for more than a fortnight in the stone pit, until it becomes completely stale. It is applied over the stone wall or brick wall twice, or thrice, and levelled with a wooden spatula (trowel). After this, the surface is brushed with cold water using the trunk brush. It is then polished with a round stone called *garaḍā* before it is dried.

There is another mixture which is obtained by mixing the gum of green grain (*viri*), *çuna*, pieces of jute (*çhaṇaguṇḍa*), *vâvulaaṭhā* and molasses. We have watched this process being worked out in a temple in the village Phulaṭā near Berhampur town in the district of Ganjam. This mixture is first crushed in the wooden oil threshing machine called *ghaṇā*, and rubbed on the *śīḷa* (flat grinding stone). This plaster is known as *kharaḍaçūna*.[3]

The elaborate process of making the floor level in Orissa is by mixing *dahīçūna* (lime), *guḍa* (molasses) and coconut oil and allowing it to stand for six to seven days. Called *āmbaṭhiā*, it is applied when it is not too liquid or too dry. This plaster is known as *dahīçūna*.[4]

There are references to the ground making process in the *Gopībhāṣā*,[5] an Oriya poem of the eighteenth century, where lime base has been mentioned. The simple process now practised in Orissa is to put a coat of lime wash before the actual painting is done.

Yet another type of wall plastering is seen in the paintings of the Śrīkāḷikā temple at Jayapur. Here, in order to smoothen the rough wall surface, a layer of plaster is first used as the first base. This is prepared by mixing clay, cowdung and glue from tamarind seeds. A piece of thin cloth is pasted over this plaster base to bind the surface.[6] A coat of thin lime is then washed over the base before starting the painting.

This ground preparation technique was also used in the *paṭa* paintings of the last century. The *çitrakāras* used to mix pounding clay with gum over the cloth in order to prepare the ground. We have collected a few *paṭa* paintings on wooden boards from the Digapahaṇḍi and Çikiti area. On analysing the ground making process in these *paṭas*, we have noticed a layer of cowdung and sawdust coating mixed with tamarind glue spread over the wooden boards. Thin layers of cloth have been affixed over this cowdung coating for firm binding on the board. Old Bengali *paṭas* were also prepared according to similar techniques. A cloth, selected for its even texture and smooth finish, was coated with a thin layer of plastic clay, which had been carefully pounded and usually mixed with cowdung, before being beaten to a thin paste. When completely dry, the surface was rubbed until it was smooth. Then it was ready for painting.[7] The information given by T.N. Mukherji in his article, "The Art Industries of Bengal", is relevant here. In connection with the Purī paintings, he observes that the ground is made not of paper, but of cloth, to which a plaster of cowdung is first applied for the required stiffness[8].

### Gharākarivā

Wall paintings are made, preferably, on white walls. The *çitrakāra* makes an assessment of the wall space available for painting and suggests suitable compositions. The outer border lines are drawn with the help of a thread which is straightened on the wall after it is repeatedly beaten to form a straight line. The *çitrakāra* may use an assistant to hold the thread. He also uses a long scale called *gaja* (the old unit of measurement, a little less than a metre). After drawing the border line, the whole wall expanse for painting comes into the vision of the artist for his concentration.

**Tippaṇā**

This is the first drawing or the preliminary sketch made in light red ochre, or even yellow, by the master *çitrakāra* or the head of the group. The *çitrakāra* follows the sketchbook (*ṭippākhātā*) while making these drawings, and this is why no corrections are necessary.

Different forms are created for the different compositions. These may be square, rectangular or round ones generally known as *maṇḍalas*. There are no *maṇḍalas* in the Dharākote paintings. These are mostly in horizontal bands. The description on the structural formats of the compositions according to the *Gopībhāṣā* are interesting.[9] Nārada elaborates the structural as well as figurative principles for wall paintings.

**Banaka**

After the preliminary drawings are complete, the colours are filled in. The first colour is yellow (*haritāḷa banaka*), followed by yellow ochre, red (vermilion), blue or indigo, terre-verde green and black. Dharākote paintings do not use the colour green and the use of indigo is minimal. It is important to observe that when the painter starts filling in the colours, he covers different areas requiring a particular colour, and then proceeds with the other colours.

**Raṅgalekhā**

The next stage deals with ornamentation, and detailing, such as painting motifs on costumes, ornaments, leaves and flowers on the trees, etc. For doing this, the artist uses two or three different sized brushes at a time, shifting from one area to the other, over the surface of the painting. Backgrounds are painted at the end. In Dharākote, many backgrounds have not been filled in.

**Moṭakaḷā**

'Black', in thick lines, is applied to the portion of hair, on sari borders, and other areas, wherever necessary.

**Sarukaḷā**

Fine black lining or the finishing touches are done thereafter. Fine border lines are drawn to each of the delineated forms in the painting. The expertise of the artist can be judged from these lines. A master *çitrakāra* can draw this line with a single stroke. All corrections, additions, and changes are done at this stage, omitting the eyeballs.

**Ākhiphuṭeivā**

Painting of the eyeballs is accompanied by a special ritual. This can be compared to the *netrotsava* ceremony of Jagannātha, Baḷabhadra and Subhadrā. The *çitrakāra* is given a pair of *dhotīs* along with a *sañçā*. Before painting the eyeballs, the *chitrakāra* bathes, wears a new *dhotī* and then paints the eyeballs of the figures called *ākhiphuṭeivā*.

**Colours**

As far as colours are concerned, the Jagannātha paintings at Dharākote display traditional shades. The traditional palette consists of primary colours, such as yellow, vermilion, blue, black and white. The modern concept of primary colours is three, viz. red, yellow and blue, but in India, white and black have always been included in the primary list.[10] At Dharākote, white is not used as an extra colour, the white wall has been left as it is, without application of colour. Besides, red ochre has been used liberally. This is used in place of red. There is no use of green or grey, which were introduced much later in Orissan painting. The yellows have faded and the painters have left unpainted areas. As a result, the paintings look antique.

The *çitrakāras* used to paint with mineral and vegetable colours. Indigo, a vegetable extract, was also liberally used in paintings. These days, *çitrakāras* use chemical colours and artificial pigments.[11]

Yellow: *Haritāḷa* or orpiment, has been included as the source material for yellow, by *Mānasollāsa*[12] and *Viṣṇudharmottara*.[13] Orpiment is a sulphate of arsenic, found in nature, as stone. This stone is ground into fine powder, and then made into a thick paste by adding a little water and mixing it with mortar and pestle. Glue is then added to the thick paste, and made into small tablets and dried. *Haritāḷa* is available in small tablets. The *çitrakāras* use them by adding *kaithaaṭhā* (gum obtained from elephant apple). This reveals a light, vivid yellow colour, which may sometimes be pure yellow, but more often, it is inclined to being orange.

Red: *Viṣṇudharmottara* is the only text which mentions *hinguḷa* (crude cinnabar) as the source of red. This is available in powder form in the market and is used in painting after adding glue.

Red ochre: (*gairika* or *geru*) is also used in place of vermilion red in most cases. This colour has been referred to in the *Mānasollāsa* and the *Śilparatna*. The *Śilparatna*[15] enjoins that red clay or *gairika*, is pulverised on stone for one full day, and thereafter, the colour is obtained after washing it in plain water. *Geru* or *ḍhāu* is available in the form of small tablets, as well as in powder form. As mentioned earlier, although the *çitrakāras* have a tendency to paint the backgrounds of the paintings both on wall and on *paṭa* with red or red ochre, backgrounds in the Dharākote paintings have been left plain white in most cases.

Black: In old Sanskrit texts, 'lamp black' as it is called, is the source of black pigment. The colour black is obtained from an oil wick lamp, over which a brass plate filled with water has been placed or, an earthen pot could be the covering. The soot collects on the base of the plate, or gets stuck inside the pot. Then glue is added to it, and it is used.

Blue: Two sources of blue, one organic and the other inorganic, are mentioned in ancient and medieval texts on painting. The *Viṣṇudharmottara* refers to *nīḷa*, viz., indigo and *Rājavarta* (lapis lāzuli) as two substances from which the blue pigment is obtained. Blue is also obtained from indigo which is sold in tablet form. This is pulverised by adding a few drops of water.

Binding media, *Śilparatna*[16] mentions the exudations of *kapittha* (elephant apple) and *neem* (margosā). A gum resin is prepared from the exudation of *kapittha*. Different propositions of gum are applied to different pigments.

Our information about the techniques of the ground preparation, colours, etc. have been obtained from the *çitrakāras* of South Orissa.

## REFERENCES

1. Dinanath Pathy, *Traditional Paintingd of Orissa*, P. 19.
2. *Ibid.*
3. *Ibid.*
4. *Ibid.*
5. *Suṇiṇa Nanda bege çaḷigalā*
   *Rupākaranku nei dekhāilā*
   Voile erupa kara likhana
   *Pathara kāntha çuna bāḍa puṇa*
   Hearing, Nanda went fast
   Showed to the *rūpakāras*
   Told them to paint the pictures
   On the lime base over the stone wall.
   *Gopībhāṣā*, Prāçi edition, Ed. A.B. Mohanty, *dvātriṁśa çhānda*, p.141.
6. Dinanath Pathy, *Traditional Paintings of Orissa*, p. 29.
7. Ajit Ghose, Old Bengali Paintings, *IAL*, Vol. II, No. 92, 1926, p. 43.
8. T.N. Mukherji, The Art Industries of Bengal, JIA, Vol. II, No. 19, Supplement, January, 1986, pp. 1-4.
9. *Nārada boile rupakāraku*
   *Dārubrahmarupa ehi thāvaku*
   *Āge maṇḍāḷa ākāra se kale*
   *çaripāse devagaṇa lekhile*
   *Mandire Nīḷamādhava Śrīhari*
   *Sudarśana çakra rūpa lihile*
   *Āge Sadāśiva paçhare Brahmā*
   *Samaste açhanti maṇḍaḷa simā*
   Nārda asked the *ripakāras* to paint
   The wooden God (Jagannātha) there.
   First the *çitrakāras* drew a *manḍāḷa*
   And painted the deities around it.
   Inside the temple (house) they painted Nīḷamādhava
   Śrihari and Ananta, the white skinned deity.

In the middle, was painted the Gods.
Also painted was the form of
Sudarśana *Çakra* with
Sadāśiva in the front, and Brahmā at the
back, all these within the limits of a border.
*Gopībhāṣā*, Prāçi edition, Ed., A.B. Mohanty, *dvātriṁśā çhānda*, p.141.

10. *Viṣṇudaramottara Purāṇa*, Part III, verses 8 and 27.
11. *Mānasollāsa*, Part II, verse, 157. P. 61.
12. Dinanath Pathy, *Traditional Paintings of Orissa*, p. 76.
13. *Viṣṇudharmottara*, Part III, verses, 26 and 40.
14. *Ibid*.
15. *Śilparama*, Part I, verses 46 and 119.
16. *Ibid*. verses 118-122.

CHAPTER FIVE

# STYLISTIC APPRAISAL

Depending on the available material in the areas of painting and sculpture, the art of Orissa is divided into three regional styles. These are the Purī style, Ganjam style (South Orissa) and the Sonepur style.[1] This grouping has been done by D.P. Patnaik while analysing the Orissan paintings.[2] J.P. Das does not accept sub-styles within the broad Orissan style, because he believes that the available materials in the areas of painting are so few both in quantity and variety, that it is difficult to divide them into substyles.[3] Eberhard Fischer lays great emphasis on local styles. He says that to a discerning eye, stylistic peculiarities in a work of art are instantly visible.[4] Thomas Donaldson, while discussing the earlier Orissan temples, has insisted on different workshop participations.[5] Even within one temple, he points out several stylistic variations. These variations are natural when groups of sculptors work under different master carvers on a temple site. While it is not possible to discern stylistic variations in architectural settings on a single temple, the variations in sculptural renderings are pronounced.

Creative works of two different painters or sculptors differ. This difference occurs even when the theme, composition, and colour scheme are the same and both artists belong to the same place and time. This is to say that works of art vary from individual to individual. This could be termed as individuality or individual image which is the hallmark of professionalism in creative art.[6] This individualism help art stand out from the rest of its kind. Individualism did not always mean personal identification but the identification of the family guild or workshop group. This gave rise to styles. Styles tend to be exclusive and restricted.[7]

While analysing the works of art of several groups, their period and provenance do influence us. We are also compelled to consider the tradition within which these have been inspired. This traces the development of art in history, and can be called the evolution of artistic style in sculpture.

But the evolution of style or styles is not an isolated phenomenon. It develops within a cultural set up and tradition. Therefore, it develops a character. This feature is identified with groups (as indicated earlier), places of occurrences, and time sequences. While discussing the art style of the Jagannātha temple of Dharākote, we have to note that it belongs to the late nineteenth or early twentieth

century cultural phenomenon. Therefore, any consideration given to early and medieval works of art do not apply here. We are faced with certain limitations for a comprehensive analysis of art styles of the early and medieval phases. But for this present analysis, we have enough information and research material.

In Orissa, the earliest palm leaf paintings date back to the seventeenth century.[8] The mural paintings came much later, the earliest ones can be dated to the nineteenth century at the Virañçinārāyaṇa temple, Buguḍā.[9] While it may be possible to discuss the whole ranges of sculptures starting from the first and the second century A.D. to the present day for a stylistic analysis, it is completely irrelevant to think of such a proposition in case of paintings. Therefore, our stylistic analysis both in case of sculptures and paintings are broadly confined to a period ranging from the seventeenth to the present century.

Although the mediums are different, the sculptures and paintings are the work of the same *citrakāra* or *mahāraṇā* group.[10] No doubt, there are differences in expression which is natural, the basic style is the same for both the sculptures and paintings. For our stylistic analysis, we have used the visual material as one property while being aware of the peculiarities with regard to expression. To be fair and safe, we arrived at our initial conclusions by depending on the paintings. Later, these findings have of course been substantiated with further analysis of sculptural material.

We are inclined to accept three regional styles or sub-styles within the broad Orissan style. — These are the eastern, western and southern. Within the eastern style are included Purī, Raṇapur, Nayāgarh and Cuttack, Purī being the centre. Similarly, within the western style there is a wider territory comprising Sonepur, Bargarh, Bāripadā, with Sonepur as the centre. And within the southern style are included Buguḍā, Dharākote, Digapahañḍi, Çikiti, Paraḷākhemaṇḍi and Jayapur, Çikiṭi being the centre. The temples of Śrīkurmam, Kāñçili and Meliāput belonging to the Śrīkākulam district of Āndhra Pradesh also form a part of the southern style.

Eastern style or the Purī style is more prolific, but baroque with less dynamism. The baroque tendency with too much decorative pattern is even noticed in the Sun temple at Koṇāraka, as early as the fifteenth century. The four popular paintings[11] such as "Gopīs in Arbour" and "Milkmaids in the Groves of Vṛndāvana," "Embassy" and the "Cavalry" collected by D.P. Ghosh for the Ashutosh Museum from this region (Raṇpur and Nayāgarh) have vigorous forms but are full of baroque techniques.

Purī, for ages, has remained an important place for pilgrimage. To receive the *darśana* of the Lord Jagannātha, innumerable devotees used to visit the town throughout the year and used to buy *yātrī paṭis* (pilgrim paintings) from the *Çitrakāras*. Because of Government patronage, the demand for more production of *paṭa* paintings has increased. The *Çitrakāra* painted *paṭas* without any regard to quality. To cater to the taste of modern tourists and government officials, the paintings tended to become more ornamental and less vigorous. Now, the Purī style is identified as a touristic style, delineated

with bright colours and burdened with superfluous ornamentation. Stylistic degeneration could also be noticed in the freshly painted stucco works and murals inside the Jagannātha temple complex at Purī.[12] Since the Jagannātha temple is considered an important institution of Orissan culture, the style of paintings adopted for murals is taken on an exemplary stride.

The Purī and Cuttack areas passed into the hands of the Mughals in the seventeenth and eighteenth century and was brought under the British administration in the nineteenth century.[13] The Mughals inspired the local artists to imitate inferior copies of Mughal paintings. Similarly, a hybrid (Company) style evolved at Cuttack as a result of the British contact. These phenomena have direct influences on the art styles of the area.

As discussed earlier, South Orissa along with the present Śrīkākulam district of Andhra Pradesh was in the Madras Presidency for a long time, till 1936. It is natural that the style has visible traces of Andhra idioms. The South Orissan style is bold, but less ornamental. The forms are voluminous and undiluted. Graceful in style, it has retained its freshness of approach and is not influenced by modern tastes. Its best example is in the wall paintings of Virañçinārāyaṇa temple at Buguḍā. This area has remained away from the direct influences of modern administration. There is no tourist traffic in this region. The painters and sculptors only cater to the needs of local customers. However, a large number of murals and *paṭa* paintings have survived from this area and establish the merit of the South Orissan style.

The West Orissan style derives its inspiration from folk symbols and elements. The forms are angular and aim at minuteness. There is little painting material from this area. The best examples are the terracotta toys from Barpālli, painted wooden toys from Bargarh, textile designs from Sambalpur and the *Rāmāyaṇa Gañjapā* cards from Sonepur. Of course, we have temple sculptures that go with these materials. Wall paintings from this area are quite rare and the modern ones in a few temples are ugly and do not deserve consideration for a stylistic analysis. This area has also remained away from the distinct influences of modern administration. Although the number of Jagannātha temples is quite considerable,[14] the tourist and pilgrim movement is negligible in Western Orissa. The western style gives a feeling of naiveness with folk and tribal elements in it. It has a narrowing tendency by projecting elongated forms.[15]

In the light of the South Orissan style, let us consider the visual materials of the Jagannātha temple at Dharākote. For a broader comprehension of Dharākote material, our discussion may take into account the aspects of composition, perspective, landscape, human figures, costumes and ornaments, line and colour.

### Composition

Both in painting and sculpture, the figures are composed as words in a verse. In a painting, the composition of figures are done within a two-dimensional format. Generally the area in a painting or

sculpture is divided between the ground and the sky, the later placed above the former. All the figures and objects are placed or composed in these two divisions depending on the requirements of the theme. In a sculpture, the ground and the sky are conceived on the vertical axis, but actually materialise on the stone in two layers, one below the other. The theme is culled from the stone, and the depressed layer is treated as the sky or the background. In Dharākote, there are no large stone panels with compositions. Most of the sculptural panels are rectangular stone slabs placed vertically on the wall. The slabs contain mostly solitary figures, where the background is simple. These single figure sculptural slabs are *aḷasakanyās*, musicians, guardian figures like Jaya, Vijaya, Kṛṣṇa, Baḷarāma, *ṛiṣ is*, priests and a few *avatāra* and *dikpāḷa* figures, etc.

In the stone slabs where there are two or more than two figures, we find a kind of story board. These slabs are: *Vastraharaṇa, Kāḷīyadaḷana, Bakāsuravadha, Dhenukāsuravadha, Kubaḷayavadha*, birth of Kṛṣṇa, Nanda-Yaśodā, Kṛṣṇa Sudāmā, Rādhākṛṣṇa *yugaḷa*, Kaṁsa's *Rangasabhā*, *mithuna* figures, *viḍāḷa* figures, etc. In all these sculptural panels, the features are so arranged in a composition, that the attention of the viewer is first drawn to the main figure. For example, in the *Vastraharaṇa* panel, the attention of the viewer is first drawn to the figure of Kṛṣṇa on the tree inspite of the large area covered by the *gopīs* (figs. 71, 72). This is achieved by placing the important figure at the apex of the imaginary triangle on the foreground. The important activities of the composition are concentrated within this triangle.

Alice Boner, while studying the principles of composition in Hindu sculptures first points out the centre of each composition, which she describes as *madhyavindu*.[16] Any arrangement, whether it is a single sculpture or a group of sculptures, conforms to this principle. The principle of centrality is somewhat like Alice Boner's *madhyavindu* principle.[17] This principle strikes chords with the inner spirit of Hindū sculptures, and is applicable to the majority of sculptural panels in the Jagannātha temple at Dharākote.

Another method of compositional arrangement is attained by dividing the space into horizontal bands. In the *raṅgasabhā* slab (fig. 88), the area is divided into three panels. Kaṁsa and his courtiers are placed in the top panel, where as Kṛṣṇa and Baḷarāma are seen approaching the congregation in the bottom panel. In this type of arrangement, the sculptor tries to lay emphasis on both events, at the top as well at the lower panels. However, this is the only example in this temple.

In certain compositions, the main area of activity is not placed on the tip at the apex of the imaginary triangle, but at the bottom, i..e. either on the right or the left corner, along with the diagonal axis, cutting the rectangular space into two. The viewer's attention is made to slide up and down, along the diagonal axis, focussing on the important event and characters. In the birth of Kṛṣṇa and *Dadhimanthana* compositions (figs. 80, 84), the viewer sees a canvas of activity; Vasudeva, and Devakī, as well as baby Kṛṣṇa and Yaśodā, then Kṛṣṇa again as well as the pot of curd, along the diagonal axis respectively.

The designing of sculptures on the later temple facades is different from the earlier temple. In the earlier temple, the entire facade of stone is treated as a total unit. Both the sculptures and the

walls are of the same stone material, with the exception of *pārśvadevatās* which are carved in chlorite stones. But in the later temples, as in the case of Dharākote, both the *majhibakharā*, the *garuḍabakharā* and the *gopura* are built of bricks with lime plaster. The sculptures in these three temples are of sandstone, and therefore do not look coherent with the total atmosphere. The case of *vijebakharā* which is entirely of stone, is different.

But the designing of mural paintings inside the *majhibakharā* blends well with the architecture in totality. The compositional arrangement in the wall painting is basically horizontal in character (fig. 182, 183, 184). The spectator's gaze moves sidewards, viewing the painting with the majority of the figural compositons drawn on the foreground. Of course, the horizontal character is unavoidable owing to architectural directions inside the *kandis*, where there is hardly any space for vertical formats (fig. 131). But this horizontality is also an important feature of sculptural compositions[18] in earlier temples, where the wall space is intentionally divided into horizontal bands, although on the temple walls, there is no restriction of width for vertical formats.

The horizontal divisions of the temple walls have been influenced by the palm leaf painting traditions in Orissan art. This applies not only in Dharākote, but in most of the temple murals in Orissa; in the Virañçinārāyaṇa temple, Śrīkurmam temple, Kāñçili Jagannātha temple, Meḷiāput Rādhākṛṣṇa temple and several other temples, where the horizontal bands have been created within vertical frames.

When the intention was to tell a story, sequence by sequence, the method has been to divide the space horizontally, and to place the figures in each division. Such compositions are to be viewed from the left, starting from the bottom. But in large compositions where several sequences have been shown on a horizontal format, there is no absolute rule, and the main figure could be repeated several times in a compositon. This should not be taken as a confusion in arrangements.[19] These are to be regarded as sequential compositions within a given format.

Leaving the *aṣṭasakhī* paintings within the *kuñjas* on the west wall and the paintings of *daśāvatāra* and *Rāmapaṭṭābhiśeka* in the *gamā* portion, the rest of the paintings in the nine *kaṇḍis* are in horizontal order (figs. 181, 182, 183, 184, 185). The horizontal bands are spread across four walls inside the *kandis*. Each *kandi* tells a different story.

The arrangement of figures has an interesting aspect, for example, the difference in height between the male and female figures. In the *Rāmapaṭṭābhiśeka* (fig. 209) and *Lakṣmīnarasiṁha* (fig.175) paintings, the size of the Sītā and Lakṣmī figures are small compared to their male counterparts. This type of figural composition is not peculiar to painting alone. It is also reflected in Orissan sculptures. The visual balance is achieved by placing the figures and other objects suitably inside the imaginary triangle, or on either side, or even above it. Balance is also maintained by liberally distributing the figures and other objects in the two divisions, i.e. ground and the sky.

### Balance

Balance is a finer element in painting and is an important consideration for its visual and aesthetic appeal. The easiest way to obtain balance in a painting is by making symmetrical arrangements as

is the case with *Hiraṇyavidāraṇa* (fig.155), *Madhusūdana* (fig.154) paintings and *aṣṭasakhī* paintings (figs. 192, 193, 194, 195). Except in floral and decorative designs, symmetry is not practised to its full potential in pictorial compositions. Colour also helps in balancing a composition. In Orissan painting, the figural arrangements are so well planned that colour balance is not needed.

The concept of blank space is not appreciated in Orissan painting. In the *Gajoddhārṇa* (fig. 172) *Rukmiṇībibhā* (fig. 167), *Hiraṇyavidāraṇa* (fig. 155), *Lakṣmīnarasiṁha* (fig. 175) and other paintings, even the background space (sky portion) is not left blank but filled in with birds, arrows, weapons, decorative motives of flowers, buds, etc. The motifs are decided on the basis of the theme of the painting. The costumes and the walls of the houses are also painted with ornamentations.

Half-figures are never shown in a composition. The figures are always shown in totality from head to toe, except when they are hidden form the view by pillars or trees. Similarly, complete rear views of the figures are rarely shown in a composition. The figures are so arranged as if they are to be presented to an audience. There are certain exceptions like the *Guṇṭhanā* sculptures on temples pointed out in *Śilpa Prakāśa*.

**Perspective**

In Orissan painting, the perspective is strictly profile.[20] In the majority of cases, human figures, animals, trees and buildings are shown as flat, two dimensional objects. This flat character is very prominent, specially in paintings. The distance in a painting is minimised to the greatest extent possible, and in most cases it is completely ignored. All activities are depicted in the foreground, on the horizontal axis. Depending on the theme, distance is suggested by making the figures smaller in comparison to the figures in the foreground. In the *Gajoddhāraṇa* painting, the queens of Viṣṇu have been shown smaller than Viṣṇu on the back of Garuḍa flying down (fig. 172). In order to illustrate several sequences in a palace scene, instead of showing the different realistic dimensions of the apartments, these are painted as graphic diagrams in a building elevation plan. In the Baḷarāma panel, in the *or akandi* and the palace scene in the *gāikandi* and the palace scene in the *majhikandi*, these perspectives can be viewed. To avoid the depth of field, either the front or side elevations of a building are given. Mostly the side elevations of a building or a temple are preferred to the front. A convenient method of depicting activities inside a building is to do away with walls, and reveal the composition in an open, two dimensional space. In Orissan paintings the *maṇḍapas* have no walls. Swings and cots (fig. 172) inside the *maṇḍapas* are shown in profile, along with the entrance steps to a house, or to a temple. The steps to a house or to a temple are shown from the side, to avoid the problem of frontal perspective. The frontal perspective is solved by drawing the steps in a pyramidal shape in gradual receding order. Although the steps are in frontal perspective, the lions at the entrance gate flanked by the steps, are shown form the side.

The sea, river and the pond in the *Gajoddhāraṇa* (fig. 172), *Madhusūdana* (fig. 154), *Mathurāgamana* (fig.186), Baḷarāma changing the course of river Yamunā (fig. 135) and the *Vastraharaṇa*

paintings are depicted within a two-dimensional space, a semi-circular or a rectangular area as if viewed from the top. Normally the lower corners of the paintings are used to depict the sea. The sea with the herd of elephants is shown in the right lower corner of the *Gajoddhāraṇa* painting. A semi-circular arch at the bottom to the centre of the *Madhusūdana* painting (fig. 154) indicates the sea. A long narrow strip with fishes, swans and lotus buds, below the coil of the serpent, indicates the sea in the *Anantaśayana* painting (fig. 173). Half oval shaped arches with fishes, swans and lotuses indicates the river Yamunā, where Vasudeva walks with the child, and where the *gopīs* bathe (*Vastraharaṇa* painting). In all the sea and river paintings, the perspective is aerial, i.e. as though viewed from above. While depicting fishes, *magaras* and other aquatic creatures inside or outside the water, the treatment is 'profile'. The lotus is represented either in aerial or frontal perspective.

Trees are drawn flat. Although the peripheral roundness of the foliage is drawn, there is no suggestion of the volume. The leaves are depicted from the frontal view, as is the lotus. This is encased in a circle which is known as *padmamaṇḍaḷa*.

The comparative proportion between figures are not maintained within the framework of a painting. In the Rādhā-Kṛṣṇa *yugaḷa* painting, the cows are tiny, barely reaching Kṛṣṇa's knees. The figures inside the *maṇḍapa* or palace do not relate to each other either. Sometimes the *maṇḍapas* are smaller compared to the human figures standing close to the structure. The birds, squirrels, ducks, cocks, monkeys, ants, bees and butterflies are all drawn larger than their relational proportions in the paintings. They have been depicted in this manner, as otherwise they would have lost their existence in the painting. Similarly, objects such as *pānapīka, ataradānī, pānabaṭā,* etc. are drawn in enlarged sizes. The proportions between the charioteer and the chariot, the cow and the calf, the new born Kṛṣṇa with his mother Devakī, Kṛṣṇa and the elephant, have not been maintained.

In painting, the frontal faces of the human figures are very rarely depicted (fig. 178) owing to difficulties in portrayting the nose, which is an important aspect of the face. Profiles of human figures, have been shown. Hands are never shown in foreshortened poses because this demands sterner perspective. The *vyākhyāna mudrā* and *añjaḷi mudrā* are very ably dealt with without involving foreshortened principles. Feet are always drawn in profile. To avoid foreshortening, the hands (stumps) of Jagannātha and Baḷabhadra are raised upward on both sides of their faces in the Jagannātha painting in *haṁsakandi* (fig. 157). Again, to avoid foreshortening, the wheels of the chariots in the *Mathurāgamana* painting (fig. 173) and the Baḷarāma painting are shown as full circles. In conformity with the profile principles, the animals and birds are depicted in 'side' perspectives. However the dancing peacocks over the *kuñjas*, where the *aṣṭasakhīs* stand (fig. 197), are painted with their plumes in the 'frontal' perspective.

In Orissan paintings, too much emphasis on profile depiction has been laid, owing to the limited scope in accentuating the modelling effect through the application of colour. Without the use of light and shade effects, the application of colour is flat.

In this art, the principle of perspective has its own subjective peculiarities, quite different from the realistic or scientific ones. Unlike photography, where all the objects filmed are planned by focussing on a single point perspective, we find in Dharākote, and elsewhere in Orissan painting traditions, the application of multipoint linear perspectives. In Orissan painting, different perspective principles are applied to different objects within a particular painting. However, the dominating feature is the strict profile perspective

**Landscape**

The theme of a painting, which is generally conceived on a two-dimensional surface, is always visualized against a background. This background is determined by the theme. The background therefore, differs from painting to painting, based on thematic variations. They may include hills, trees, rivers, lakes, sea or temples, palaces, houses and streets. Sculptures, which are three-dimensional, also need a background. For the most part, the background of sculptures, after the figures have been chiselled, remain plain. In some cases we may find a suggestion of trees, hills, or *maṇḍapas* in stone panels. But in the case of cult deities, the background would remain plain, except in some cases, when symbolic representations are given. In a few relief panels depicting *vastraharaṇa* (figs.71, 72) and *Yamaḷārjuna*, there has been a suggestion of trees. In the decorative panels (figs. 50, 53, 54), on the door frames of the south entrance of the *garuḍabakharā*, there is a suggestion of trees with wavy branches. Flowering trees have been made interesting and are depicted with monkeys, squirrels and rabbits (fig. 215).

Tree depiction in painting is always decorative, with branches spreading on either side like patterned creepers. Trunks are slender, and branches are wavy and willowy. Leaves are always set in a symmetrical manner and each one is a separate unit. In the running panels, trees are used in between the sequences as demarcations. In the *bagakandi*, trees have been planted between dancing Kṛṣṇas and *gopīs*. In most cases, the trees are flowering, and in a few they may be potted. A large variety of trees such as the palm, the coconut, the *bilva*, the *kadamva*, the *nāgeśvara*, the *dāḷimba*, the *çampā*, the *keśara*, the *kaniara*, the *mādhavī*, and the *mandāra* are painted.

The trees in the *Kāñçīvijaya* and *Navagunjara* paintings have been shown with greater imagination. In the *Kañçīvijaya* painting, one can see monkeys swinging on the tree. Some trees have been shown with squirrels, birds, butterflies and ants.

An important aspect of landscape is water, which has not received as much attention as trees. The 'transparency' of water is maintained, especially where the bare bodies of *gopīs* can be seen in the river Yamunā. Similarly, the legs of Akrūra are visible when he stands in knee-deep water to bathe (fig. 186). In the same sequence, the image of Viṣṇu (Kṛṣṇa) is visible in the river Yamunā. The elephants are also seen inside the sea in the *Gajoddhāraṇa* painting (fig. 172). Sometimes water has become a routine matter in the sequence of the theme. In the *Anantaśayana* painting, the suggestion of water below the coil of the serpent has no significance. This is why the suggestion of the sea is

negligible (fig. 171). A large variety of aquatic animals and birds are shown in water to bring in naturalism to the sequence. Here the artist is obliged to show water as transparent, in order to make the *magara*, fishes, crabs and lotuses (fig. 171) all visible. At times, figures meant to be shown inside water, are instead shown against a blue background. In *bagakandi* (fig. 186), *haṁsakandi* (fig. 187) and *hātikandi* (fig. 165), the cranes, swans and elephants are shown as if traced on a dark blue background, signifying water. Since the concept of distance is never shown in Orissan landscape, features such as running streams, waterfalls and winding rivers are not depicted. The turbulent character of water in the surging waves does not create any awe in Orissan paintings.

The sky, which is another important prop of landscape, is rarely depicted as a vast expanse in Orissan paintings. It is largely depicted as plain blue and white spaces. Trees and hills are shown against plain skies. In almost all the Dharākote paintings, the sky is left white. In all the Kṛṣṇalīḷā sequences on the running tiers in the *majhikandi*, the sky is treated as the background. Occasional display of flying birds creates an impression of sky in *Gajoddhāraṇa* (fig. 172), *Madhusūdana* (fig. 154) and other paintings. In the *Gajoddhāraṇa* painting the sky can be seen along with flying birds, celestial figures and the *Vaikuṇṭha* (abode of Viṣṇu).

The hills are by far the best feature in the Orissan mural tradition. But in Dharākote, on the murals inside the Jagannātha temple, there is less scope for the painters to depict the hill. Whatever has already been painted in the Kṛṣṇalīḷā scenes lacks vivid picturisation, compared to the depiction of hills in the Virañçninārāyaṇa temple, Buguḍā, and also in the Vṛndābanaçandra temple (fig. 250) inside the Dharākote palace. The depiction of small hillocks betray the beauty of the detailed mountains.

The houses are rarely depicted in the landscape. The general tendency is to depict a *maṇḍapa*. The figures are mostly shown inside open *maṇḍapas* wih a *piḍha* roof. In Dharākote, a number of single and double-storeyed buildings have been painted. A few of them have walls at the rear. The *maṇḍapa* in the *Gajoddhāraṇa* painting (fig. 172) has a back wall. Similarly the *maṇḍapa* in the *rangasabhā* panel also has a back wall and a *pidha* roof with a battlement design. The palace of Nanda where Yaśodā and Kṛṣṇa are seen has a *piḍha* roof with a darkly painted back wall. But the apartment where Vasudeva is seen exchanging babies is an open *maṇḍapa* (fig. 182).

Generally, in the treatment of landscapes in Orissan paintings, the painters adhere to sculptural principles which aim at minimising the narration in the background. They lay emphasis on the theme.

## Human Figures

The human figure is considered the ideal subject that an artist draws and paints.[23] Throughout history, it has aroused the emotion of both painters and sculptors. The Orissan artists have shown remarkable proficiency in dealing with human figures.

A standard human body is usually seven and a half or seven *tāḷas*.[24] One *tāḷa* is equivalent to a *çākhaṇḍa* or *pā*. It is approximately the length of one head, i.e. from the chin to the end of

the forehead. This standard measure is raised to nine *tāḷas* (*navatāḷa*) when depicting demons.[25] In addition, to accentuate grace and beauty in pose and posture (*bhaṅgī*), the standard measure is raised to eight or eight and a half *tāḷas*. This is the case usually in female figures. Entourages, dwarfs and children are painted shorter. The standard seven and a half *tāḷas* is applied to only a few cases in the Orissan painting.

The depiction of human figures is concerned not only with height, but with personalities as enumerated in *Viṣṇudharmottara*.[26] Sages are represented as weak figures, emanciated and with matted hair. Brahmins are shown full of splendour, well fed, with round bodies and limbs. Divine figures have broad chests, and narrow waists, like that of the lion (*siṃhakaṭi* or *ḍamarūkaṭi*), and with long hands reaching the knees. Kings and ministers have broad shoulders and wide chests. Demons appear large, with bulging stomachs, hairy bodies, and fierce faces.

The general convention is to draw the human figures with faces in profile, and bodies shown in frontal perspective. Divine figures like Lakṣmī, Narasiṃha, Viṣṇu and Rāma are drawn in frontal perspective, resembling the three dimensional stone sculptures inside the temple or on the facades. The purpose is to differentiate them from human beings.

All human figures stand feet joined together in *laḷitabhaṅgī* (fig. 137). They have concave legs suggesting a dragging effect to provide delicacy to the pose (figs. 134, 135). There is no stiffness in any figure. A feeling of movement is deliberately suggested in the figures. Kṛṣṇa stands in *tribhaṅga* (three bends of the body) in Rādhākṛṣṇa *yugaḷa* and *rāsalīḷā* paintings. Rāmā sits on *vīrāsana* with a swelling curve of the chest, an upright neck and a raised right leg. Sītā sits on his left lap. He holds the *sāyaka* (arrow) in his right hand which lightly touches his right leg (fig. 209). Nārāyaṇa sits in *laḷitāsana* with his left leg placed on the throne, and the right leg pendant. When the Gods and Goddesses are depicted riding their divine vehicles, they are shown in *laḷitāsana*, like Śiva on Nandī (fig. 206), Brahmā on the swan (fig. 205) and Nārāyaṇa on Garuḍa (fig. 172), Buddha as an *avatāra* figure, and sages are shown in *padmāsana*, meditating.

Common sitting postures are often represented in *pārśvabhaṅgī*, in which both the legs are folded at the knees, with one knee touching the ground, and the other in an upright position. Kṛṣ ṇa and Baḷarāma while seated inside the *upvana* and *vana*, are drawn in *pārśvabhaṅgī*.

The human figures that we often see have their prototypes in Orissan sculpture, particularly in the medieval and later sculptures. The swollen bosom, rounded hips and shapely limbs are typical of the ideal Oriya woman. In Dharākote, the sculptures of Nanda, Yaśodā, Devakī, Vasudeva, *ṛṣis*, the old man and the old woman bear resemblance to people actually seen in the locality. In painting, human figures like Brahmins, *paṇḍās*, priests, *ṛṣis*, cowherds, messengers, warriors, etc. reflect the typological characters, rather than individual ones. Rādhā, her *sakhīs*, Yaśodā and Devakī in the murals, resemble rural Oriya women.

In the paintings of South Orissa, the figures, especially women, are bulky. Their heads are large, and the torso and feet are short. The hands are big, almost touching the knees. The chest and shoulders of the male figures are broad with narrow waists.

The male and female Purī figures are larger than the Ganjam figures. The Purī female figures lack heaviness, although in the earlier figures of Rādhā, Laḷitā, Viśākhā of the *Bāḍa Oḍiā maṭha* murals, they retain the bulkiness. The elongated female figures of *gopīs* with flowing grace on the banks of the river Yamunā collected from Nayāgarh, mentioned above, seem unnatural as the normal Orissan female figures are rather stocky and fleshy.[27] The difference is visible between the graceful female figure following the elephant in the Sitavinji mural, and the *sakhīs* under arched niches in a Dharākote mural, which shows an absence of subtle body curves.

Anatomical details are not suggested in the figures. Old age is merely shown with a bending waist, and a depression in the lips suggestive of toothlessness and a wrinkled forehead. Sculptures of the old man and the old woman on the facades of the *gopura* have wrinkled faces. The woman has drooping thin breasts and an emanciated body. The figure of Sudāmā on the facade in *garuḍabakharā* has similar anatomical details. In two of the *maithuna* panels, the male figures have enlarged testicles (fig. 106) which is intentional mischief in the presentation of erotic themes.

In Orissan art there are three types of female faces. One is almost round with a sharp angular nose and a small dotted chin (fig. 5). The chin instead of declining in an easy curve to join the root of the neck, forms a semi-circular pattern at the lower extension of the round face. The forehead is narrow and slides downward towards the parting of the hair at the back. The upper lip is thin and the lower one has a little fold. The second type of face though round is not fully detailed (fig. 3). The forehead and the nose are drawn with one line, i.e. with a single sweep of the brush. The nose is sharp. The lower part of the chin reaches the neck with an easy curve. The lower chin line, without stopping at the neck joints, proceeds to the earline near the lobe. The upper and lower lips have the same proportions and the fold on the lower lip is not prominent. The third type of face (fig. 8) is depicted with a thick nose, wider eyes and wider forehead.

The male figures also have round faces, with sharp noses. Like the female noses, these do not merge straight with the forehead, but have dips below the eyebrow line. The noses of demons like Kaṁsa, Madhu and Hiraṇya are extremely pointed, with a raised inclination after the depression at the bridge (fig. 155). In Orissan painting, the demons' noses could better be described as hooked or acquiline.[28] (since demons are treated as *mḷeçhas*, at par with *yavana* (Muslims)

A thick nose denotes a lower statue, and sharp noses imply higher status. In most of the Dharākote paintings, as well as in Orissan painting, noses are sharp and angular. In medieval Orissan literature[29], noses have been compared with *tiḷapuṣpa* (sesamum flower), *śukaçañçu* (beak of a parrot), etc.

The male faces have moustaches and beards. The style differs with different characters. Generally the faces of Kṛṣṇa, Baḷarāma, Nārāyaṇa and Śiva have no beards and moustaches. But this cannot be taken as a general rule as Nārāyaṇa has moustaches in Dharākote (figs. 156). He has moustaches and a stylized beard in Nīḷamādhava or Nārāyaṇa *aṇasarapaṭi*. Śiva has moustaches (fig. 206) in the sculpture on the main entrance doorjamb of the *garuḍabakharā*. Beards in divine figures

and non-demonic characters are shown in wavy patterns or crescent shapes on the cheek. Sometimes the pointed ends are coiled. The beard of Vasudeva and Nanda in a sculptural panel is shown as though it has been cut and trimmed (fig.86). The demonic figures like Kaṁsa, Madhu, Hiraṇya, etc. have moustaches and pointed beards (figs. 154, 155). These beards lie flat in comparison to the beards of sages, in which they are shown as wavy and flowing. Moustaches are shown bow-like, and pointed towards the end of the cheeks (fig. 3). Moustaches of divine heroes like Rāma are wavy at the point of origin, and then drawn straight across the cheek (fig. 209). Drooping moustaches are not seen.

Eyes have no lids and are shown wide open, extending almost to the ears, and in the case of women, in the medieval fashion. Although in literature, the eye have been compared to the lotus petal and the fish, the lower line of the eye is not symmetrical to the upper line, although it is comparatively straighter, with a slight curve. The complete eyeball is shown as a dot in the centre, and since most of the faces are drawn in profile, the eyeball has a fixed position in the paintings. Eyebrows resemble half circled arches. The eyes do not protrude as in western Indian painting. The general Orissan eye is different, both from the *minākṣhī* (fish-shaped eye) of the western Indian painting,[30] and the lotus petalled drooping *yagaçitta* of the classical eastern school.[31] The eyes of the demons are shown as round and bulging.

The fingers on the hands are depicted as stiff and short. In the earlier murals as in the Virañçinārāyaṇa temple, the hands are delicate and expressive. Sometimes, the fingers are not arranged in order. Wrong placement of the thumb and the toe are noticed (fig. 7). In general presentation, some of the Dharākote figures can be compared with a few figures of the Vijayanagar school. The facial composition of some of the women figures of the Lepākṣhī can be compared with their counterparts in Dharākote. While the three-quarter profile is absent in Orissan paintings, the small dotted chin, a sharp nose, the thin upper lip and the lower one with a fold, bear typical Orissan characteristics.

**Costumes and Ornaments**

Distinguished features in dress and ornaments are noticed in the Dharākote paintings and sculptures. In general, the influence from the south is more prevalent in Dharākote paintings. In contemporary society, or even in traditional communities there is nothing substantial to indicate a typical Orissan dress or ornament style. A deeper analysis of the paintings reveals a medieval character which has evolved out of several influences. A palace record mentions the list of ornaments, saris, utensils, furniture and other household objects, which princesses (*rāja jemā*) received as dowry. This list has very interesting ornaments which are not in use now. While analysing paintings and sculptures of the Dharākote temple, we are inclined to refer to the ornaments mentioned in the list. These include *Çandrakānaphūla, nāgara, gumutu mallakḍi, aubuki mallakaḍī, daṇḍī, nāka puçukā, mudi, aḷakāpaṭi, Çandrasūrya, āḍakiāpānapatra, pāṇiajhalaka, tāḍa, bājabandha, guñjara, aṅkula, baḷā, anṭāpātiā, nākapuḍukā, sunāsankhā, goḍamuḍi*, etc. All these ornaments have been used in the Dharākote mural paintings.

## Male Costumes

Kṛṣṇa, Baḷarāma,Rāma, Nārāyaṇa and other deities are dressed almost alike. Kṛṣṇa is always clad in *pītāmbarī pāṭa* (yellow silk *dhotī* or sārī), Viṣṇu or Nārāyaṇa also wears *pītāmbarī* which creates a beautiful contrast with his blue body. The *dhotīs* or *pāṭas* worn by male figures touch the ankle with *pānçi* in front and *kaçhā* at the back. The male figures are bare-bodied except the *uttariya* covering the shoulders. Each end of the *uttarīya* or of the *dhotī* is draped both from the front and rear of the body. Kṛṣṇa as well as the cowherds are sometimes seen with a small narrow *dhotī* tied to the waist.

Characters which are demonic have been equated with *mleçhas*. These are Kaṁsa, Ugrasena, Hiraṇya, Madhu, Śiśupāḷa, etc. They are adorned with stitched garments on the upper part of the body (figs. 155, 154). This garment is like a tight coat with vertical striped bands worn over a *dhotī* or tight *pāijāmā*. This kind of costume is also worn by soldiers. Their bodies are bare and they only wear a short *dhotī*-like skirts, the end portion of which is tucked in at the rear. This is known as *pāikakaçhā* or *pāikaçhā*.

The retainers who include sword bearers, standard bearers, bearers of flywhisks, umbrella bearers and guards, wear tight *pāijāmās* and loose overcoats which extend below the knees. These coats are mostly plain, and could be either laced or buttoned. Variations exist in the coat styles. The footwear have pointed toes. Their head dress is a conical decorated cap or turban. The bearers and a few devotees doing *saṅkīrtana* in the *mānkaḍa kandi* in the Dharākote mural, wear a *ghāgharā* resembling a skirt. Courtiers and ambassadors are dressed in Mughal fashion, with long sleeved loose coats, often striped, and dotted with rosettes, or with checks, or simple patterns. The turbans are invariably plain. Rājā Baḷi in the Trivikrama (Baḷivāmana) painting, wears a tight dotted coat (fig. 178). The sword bearer in this painting also wears a similar coat. The Jaya and Vijaya relief sculptures show long striped tight coats and trousers (fig. 58). The *ṛṣis* and *sādhus* wear a *kaupīna* (loin cloth) (figs. 162, 163) and have matted locks on the head. The Brahmins, *paṇḍās* and priests wear small *dhotīs* up to the knees (fig. 161) and more than one *gamçhā* (towel) is slung over the shoulders.

## Female Costumes

Rādhā, Lalitā, other *sakhīs*, *gopīs*, Yaśodā and Devakī wear *sārīs*, with or without the blouses. The *sārī* is worn simply with the *paṇata* draped over the breasts, gathered over the left shoulder to hang below the waist at the back. This mode of sari is common with village women in Orissa. The women generally cover their heads with the *oḍhaṇā*, and sometimes keep their heads uncovered. Rādhā is fond of wearing a *nīḷameghī* (sky blue) *pāṭa* matching the body of Kṛṣṇa. In literature,[32] *nīḷāmbarī, kaḷāmeghī, bauḷapāṭa and, haḷadivasanta pāṭa* have been mentioned. The different shades of *pāṭa* are used to match different complexions. The *sārīs* and *pāṭas* have decorated borders and *āñçaḷabandha*. The *bāndha (ikāt) sārīs* are colourful and may be dotted or patterned with arabesques, checks or rimmed rosettes in circles, and full bloom lotuses with peri caps. *Pāṭas* with *kumbhadhaḍi* intricately woven was not always the favourite of womenfolk. The *gopīs* while dancing in *bagakandi* wore *ghāgharās, kāñçelā* and *oḍhaṇī* (figs. 153, 154). This costume is also seen in the Kṛṣṇalīḷā wood carvings of a number of South Orissan temples (fig. 25). This shows that the dancers used to wear

this garb during the eighteenth and nineteenth centuries. It is attributed more to the Deccānī and Andhra influences, than to the Rajasthānī. In South Orissa, unmarried Telugu girls wear a skirt resembling a *ghāgharā*, a blouse and an *oḍhaṇī* instead of a *sārī*.

Women perhaps did not wear any undergarments. This is evident from the figure trying on an anklet in *ghodākandi*. In the *Vastraharaṇa* paintings, one knows of the *gopīs* with only their saris which are stolen by Kṛṣṇa. No undergarments are noticed.

Compared to the Puri paintings, wearing a blouse in South Orissan painting is a common practice with Rādhā, and her *sakhīs*, etc. There are references in Oriya literature to the practice of wearing blouses (*kāñçalā*) (figs. 7, 10). It seems that wearing a blouse was an acquired taste for Orissan women. The appearance of the blouse in South Orissan mural paintings is largely due to southern and European influences.

### Male Ornaments

In the art of Orissa, both men and women wore ornaments, although men wore less. Divinities such as Viṣṇu/Nārāyaṇa,Rāma and Śiva are seen with *kirīṭamukuṭa*. The kings wore a *ṭopikirati*. The *asura* kings like Kaṁsa, Śiśupāḷa and Hiraṇya are shown in *mukuṭa* (fig. 155). Due to southern influences, *kirītas* are painted to look tall, with several tiers. They are depicted with *śikhara* crowns with a *beki* and a pinnacle. Kṛṣṇa wears a *bāṅkaçūḷa mukuṭa* with an *āmbakasi* (mango-shaped medal) in the centre of the *çūḷa*. Baḷarama's *çūḷa* has a lotus petalled medal in the centre. In a few paintings, Kṛṣṇa ties his hair into a knot held by three peacock feathers. In Dharākote, and generally in South Orissan murals, Kṛṣṇa is seen wearing a *kirīṭa* (figs. 5) with a decorated small crown.

Kings and persons of high status wear a chain around the neck, with a pendant. Nārāyaṇa wears *hāras* of different varieties, studded with precious gems. *Maṇihāra, gajamuktāhāra, motīhāra,* etc. were prized possessions and were used only by divine personalities. These *hāras* are also indicated in decorative patterns studded with jewels. Men of status wear *vājubandha* (armlet), *kaṅkaṇa* (armlet), *khaḍu* (wristband) and gold bangles. The *makarakuṇḍāḷa* and *mallikaḍhi* are worn as ear ornaments by both Gods and mortals. This is a much used ear ornament worn by Brahmins, singers and poets. The *yajñopavīta* or the sacred thread is worn by Gods and Brahmins. Kṛṣṇa wears *basuṇi, notha* and *daṇḍi* in the nose. Nose ornaments are in fashion among women in South Orissa. Kṛṣṇa is more often than not depicted with a long tasselled plait (figs. 8, 5). Men wear a number of finger rings and anklets (*goḍakhaḍu*).

### Female Ornaments

Women have always taken pleasure and pride in using different ornaments. On the head, they wear a *rāgaḍi*, a *çandra* and a *ketakī*. A *mathāmaṇi* and an *aḷakāpaṭi* are worn on the forehead. *Mathāmaṇi* dangles on the forehead and is fixed to a chain that passes over the hair parting on the head, and

is fastened to a *sinthi*. The *alakāpati* passes on either side of the forehead from the *mathāmaṇi*, and is fastened to the ears (fig. 29), or twisted into a long plait *(veṇi)* (fig. 8). Along the length of the *veṇī*, round golden flowers called *sevātī* or *kākarā* are attached. The *veṇī* has a tasselled end called *bundi, jhumpā* or *pihāṇiā*. Most of these head ornaments are seen on the *aśṭasakhīs* in the Dharākote mural (figs. 192, 193).

The bun is known as a *juḍā, khośa* or *khopā*. In literature, a *khosā is compared with a ṭabhā, bela, nārikeḷa, ḍālimba* and phaurā.[33] *Juḍās* have different styles such as a *vānkajuḍā*, a *loṭaṇijuḍā*, a *dakṣhiṇījuḍā*, a *bangaḷijuḍā*, a *ganthijuda*, etc. *Veṇīs* are of several varieties such as the *dakṣhiṇīveṇī*, the *jāunḷāveṇi*, the *vandhāveṇi*, the *loṭaṇiveṇi* and the *sunṭhaṇāveni*, etc.

Different kinds of earrings such as the *kānaphūla*, the *makarakuṇḍaḷa*, the *kāpa*, the *phiri-phirā*, the *mahula*, the *çaukīçampā*, the *tāṭaṅka*, the *peṇḍi*, the *bauḷi* and the *phāsiā* are worn in the ears ( figs. 193, 194). Similarly, *notha*, *golāpadaṇḍi*, *vasuṇi*, *haṃsaguṇā*, *guṇā* and *māçhi* are all nose ornaments. On the ankles women wear *balā*, *bāṅki*, *pāhuḍa*, *jhuṇṭiā* and *nūpura* which jingle while walking. Wrist ornaments include *bāhiçuḍi*, *çuḍī*, *vaḷā*, *kāçha*, *khaḍu*, *vaṭaphaḷa*, etc. Arms are adorned with *vājubandha, tāḍa, tāita, ananta*, etc. On the waist a griddle type ornament called *aṇṭ āpātia* is worn. *Anṭāsutā, kamarapatā*, *goṭha*, *śikuḷi*, etc. are also worn on the waist. A number of *hāras* (chains) with varieties of designs are encircled around the neck. These are the *çāpasāri* tied close to the neck,— *çikā, çheçā kauthī, mohanamāḷā, haraḍaphāḷamāḷā, dhānuāmāḷā, soriśiāmāḷā, dhānaphalamāḷā,* etc.

## Line

Line is a most important feature of painting. The sculptural renderings in this style also lay emphasis on line. In general, any painting is a harmonious combination of form and colour. Forms are achieved by the use of lines. The merit of a painting and of the painter is judged by the use of lines, though there are other considerations as well. In murals, lines are drawn at two stages. At first, during the preliminary sketching, and then at the end during the final finishing stages which are the real hallmarks of the artistic ingenuity of a *çitrakāra*.

The *çitrakāra* who paints a mural is an expert in rendering lines. His composition, including expressions and poses of the figures are all preconceived, before the actual execution, so that each line that is drawn, becomes a definite and sweeping stroke, starting from the head, and ending at the toe. Since there is no scope to proceed from the general to the last detail, lines have to be perfect and, in fact, are automatically perfected from the very beginning. There is no calligraphy.

In Orissan painting, shading is not used to accentuate the effect of modelling, but broken lines to imply shading, as used in modern graphics, are impressed on the body of Narasiṁha, Hanumān, Garuḍa, Hiraṇya, cows and animals such as calves, squirrels, wild pigs, monkeys, camels and lions. This is done to suggest hairy bodies. This particular treatment seems to be an influence from western paintings.

In mural paintings, the border line, mostly in black, is the last and the most important aspect of the painting. Before this final black line, several lines of different colours are drawn. Red lines are painted over yellow surfaces for contrast, and for ornamentation. The white and yellow lines are painted over a red ochre background to create foliage and decorative motifs. Since the movement of the brush passes several times from the receptacle containing the colour to the wall, this line sustains several stays, maintaining its definite character.

Lines emphasise either the volume, or the angularity in figures. They suggest volume in the paintings of South Orissa. A narrowing tendency or angularity makes the figures look elongated in the western Orissa paintings. Those painted in Purī generally have stiff lines which tend to be idealised and conventionalized. These could be considered as the 'character' of the lines. But it is not always safe to assign provenance to a painting within the mentioned parameter. In the later paintings, lines have become sketchy, angular and stiff. D.P. Ghosh agrees that the lines of the earlier Orissan paintings had more suppleness and were not as rigid or angular as in the later paintings.[34] In Ganjam, the voluminous quality of lines is retained even in the paintings of the twentieth century. Without referring to the temple's date of construction, and the related period of the paintings of the Buguḍā Virañçinārāyaṇa temple, D.P. Ghosh says, they are akin to the seventeenth century murals of Śrīkurmam temple because of the voluminous character of the lines in both the temple murals".[35] The Virañçinārāyaṇa murals, though painted in the late eighteenth and early nineteenth centuries, resemble an earlier style which is perhaps due to the highly sensitive, voluminous and refined character of lines. The Dharākote murals of the present century retain the volume in lines, although these are thick and bold.

The lines of the *Rāmāyaṇa gañjapās* of Sonepur are angular and minute, but still clear enough to bé distinguishable in a smaller format. Commenting on a *paṭa* painting from the district of Ganjam in the Ashutosh Museum collection in Calcutta, D.P. Ghosh states that Rādhā Kṛṣṇa and *gopīs* are delineated in round contours and flowing lines....... Elucidating his stand, he describes yet another *paṭa* painting from Ganjam in the same collection as another profound example of the same school, visualizing the heavy massive white body of Kāmadhenu (wish-fulfilling milch cow) outlines in heavy lines....an indigenous picture of female grace due to the happy combination of volume and space...".[36]

Similar in quality to the Digapahaṇḍi and Çikiṭi *paṭa* paintings which accentuate volume, the *paṭa* paintings of Pāraḷākhemaṇḍi do not compromise on lines. These are undiluted and natural. The lines of the Virañçinārāyaṇa murals are sensitive and delicate compared to the dynamic and bold lines of the Dharākote murals. At Dharākote, the lines are bold and direct, expressing a purity.

***Colour*** : The South Orissan palette is restricted to three or four shades of colour. These are red ochre, chrome yellow, blue and black. Vermilion is rarely used. Green does not appear in most of the paintings. The blues are always bright, and have both the indigo and the ultramarine tinges. In the Dharākote murals, there is ample use of blue. The artists have preferred to retain more white background spaces rather than filling them in with either vermilion or red ochre, which is often done

in the Purī style. Chrome yellow has an orange tinge in the paintings at Dharākote. Yellow too has the same tendency in the Purī paintings.

Even in the palm leaf paintings of the eighteenth and nineteenth centuries, there is no use of green. Here one can refer to the *Bidagdhamādhava Nāṭaka*, and the *Giitagovinda* palm leaf illustrations in the collection of the Orissa State Museum, Bhubaneśwar. In these illustrations, Kṛṣṇa has been shown in dark indigo, and the trees are also painted in shades of indigo. There is no use of lapis lazuli in the Orissan paintings. In the earlier Purī paintings, Kṛṣṇa and Rāma used to be painted green. Today the colour green is used usually in the Purī style, particularly in contemporary *paṭa* paintings of the area when the *çitrakāras* use varying shades of green. One can ascertain the antiquity of paintings depending on the use of the colour indigo. It can safely be presumed that paintings with the use of indigo are generally from an earlier period than the paintings with the colour green. In Dharākote, the artists have followed an age old tradition of using indigo. Although these paintings belong to the present century, the use of indigo gives the impression that they belong to an earlier period. We find the use of terreverted green in the Virañçinārāyaṇa murals. This green is obtained by mixing two colours, indigo and chrome yellow.

Since we do not find murals in Western Orissa, it is difficult to make a comparison. The only comparison can be made with the *gañjapā* cards of Sonepur, and the painted wooden toys from Bargarh. Although the earlier samples show the use of indigo, the present ones use green more frequently rather than blue, being influenced by the Purī artists. By and large, the South Orissan tradition retains the age old practice of using limited colours, whereas the artists of other regions are more versatile.

These features constitute the stylistic peculiarities of the region and are distinct from other regional styles.

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CHAPTER SIX

# TEMPLE TRADITIONS

### (a) Rituals

After the construction is completed, the temple is consecrated. The deity or deities (*pratimā*) are enshrined inside the temple, and *prāṇapratiṣṭhā* is performed. The deities are then treated as living beings. They are given offerings (*pūjā* with various *upaçāras*). They enjoy all the prerogatives ordained for the most privileged being on earth. The *Rājā* who is considered the noblest human being provides an immediate prototype. The *rājanīti* (kingly ritual) of the palace can be compared to the *devanīti* (divine ritual) of the temple. To perform these rituals, a number of functionaries are appointed. They are called *sevakas* (servants) who perform *sevā* for the temple. To meet the day-to-day requirements, land grants are given to the temple. The *sevakas* receive land grants in return for their services to the temple. Such a temple is termed a 'living temple'.

The Jagannātha temple at Dharākote is a 'living temple' where the *devanītis* are performed daily, along with the annual festivals and ceremonies. The *Rājā* resides in his palace (*nahara*) adjacent to the temple (Figs. 35, 37). *Rājanītis* are performed for him. A record from the Dharākote palace mentions the *rājanīti* of the king. It reveals that about forty years ago, when *rājanītis* were performed, the *Rājā* was treated like a divine being. He used to wield authority as the representative of God (enshrined in the temple). The special terms such as *śrīaṅga* (divine body), *śrīhasta* (divine hand), *vijehevā* (to appear), *vastra lāgihevā* (to wear clothes), etc. mentioned in this record are not merely the ordinary terminologies prevalent during the time, but were used specifically in the *rājanītis* as well as in *devanītis*.[1] Although many of them are now not in use, they have proved that *devanti* and *rājaniti* are in fact inseparable. Moreover, it is for this reason that the *Rājā* is being treated as the *Çaḷanti Viṣṇu*.[2]

Similarly, the *devanītis* formerly performed in the temple, have been minimised. The *rayatas* who used to till the temple lands are now its owners according to special laws enacted by the Government. They have no insecurities any more, neither from the temple nor from the ruler. They are beneficiaries of the land's produce and have stopped parting with a share to the temple, or to the *sevakas*.

The *sevakas* have sold the lands that they owned. On occasions they do *sevā*, but complain of not getting rewards from the temple. The *Rājā* who is the first *sevaka* of the temple, has the same fate. This has been the case after the amalgamation of the princely states with the Indian Union, whereby the financial and social status of the *Rājās* was reduced phenomenally. A kind of frustration set in and the *Rājās* no longer feel the same for the temple administration. This situation exists all over Orissa. However, the position of the Jagannātha temple in South Orissa is much better compared to the rest of the temples in the State. Though the case of Purī is different, the same adverse effects are noticeable, particularly in the rituals.

Traditions which have been established around the Jagannātha temple at Dharākote for the past century and a half continue to survive owing to the state patronage and the support of the temple functionaries and *sevakas*. These traditions create awe, inspire the people to repose faith in rituals and in the temple, and confidence in the king.

**Daily Rituals**

The doors of the temple are open to the pubic at around six o'clock in the morning. *Pariçhā* opens the doors and the *ṭahaliā* sweeps the floor sprinkling it with water. The *paṇḍā* performs the *maṅgaḷa ārati*. As the mobile images are wooden, the reflection of the deities in water are then given *pançāmṛta mahāsnāna* (five nectar great bath), kept in a brass pot below the *ratnasiṁhāsana*. Before this bath, *kuśa* grass or *tulasī* are offered as tooth sticks for brushing the teeth. The deities are decorated with flower garlands, loose flowers and *tulasī*, after a change of clothes. Then *bāḷabhoga* (morning offering), a substitute for breakfast is offered. The *paṇḍā* recites the Viṣṇu *mantra* and performs the *pūjā*.

The *suāra* arrives in the temple complex at about eight o'clock in the morning,after collecting the daily rations from the temple administration office inside the palace. He draws water from the well, and cooks the *prasāda* (food) in the kitchen (*roṣaghara*). The *prasāda* is ready at around 11A.M. He carries the *prasāda* into the *vijebakharā* and prepares three *thāḷīs* (plates). Then, the doors of the *majhibakharā* are closed and *dhūpa* is performed. The *kāhāḷiā* blows the pipe outside the closed door in the *majhibakharā*; the *paṇḍā* rings the bell, chants the *mantra*, and makes the offering. Some time later, the *paṇḍā* comes out of the *vijebakharā*, and the deities are left alone to enjoy the *prasāda*. Five minutes later the doors are reopened. The three *thālīs* of *prasāda* are now divided among the *paṇḍā*, the *suāra*, the *kāhāḷiā*, and other *sevakas* who would be performing *sevā* on that day by rotation.

These days, the *prasāda* or *annabhoga* is simple, and consists of plain cooked *aruā* rice, *dāl*, *çāru* or *āṁbiḷa*, and *tarkārī* (curry). Earlier, the recipes were rich and *paṇā* (sweet-scented drink) used to accompany the *dhūpa*.

After the *dhūpa* is over, three decorated cots are spread on the floor at the base of the *ratnasiṁhāsana*. Three saris connect the deities to the cots where they are supposed to sleep. The

doors of both *vijebakharā* and *majhibakharā* are locked. This is siesta time at the temple. Elderly people sleep in the *garuḍabakharā*.

At around three o'clock in the afternoon, the temple doors are again opened. A group of elderly people gather on the platform at the main entrance of the *garuḍabakharā*. One of them recites from the *Purāṇa* (either the *Rāmāyaṇa* or the *Mahābhārata*) to the rest of the gathering. This continues till late in the evening when darkness descends on the temple and the lights are lit inside. On the other side, in the kitchen, the *suāra* cooks the evening *prasāda*.

The evening *ārati* is performed at around 6 p.m. by the *paṇḍā* infront of the deities. The piper (*kāhāḷiā*) blows the pipe and the gong is sounded. The *ārati* is done in four phases. To start with, cotton wicks in sevens are rolled around coconut sticks. These are dipped in *ghee*, lit and waved in ceremonial prayer, followed by *agarbatī* sticks, water, and *mukhavāsa*. For the third round, the *paṇḍā* fills the conch (*śaṅkha*) with water, and after the ritual waving, he pours out a little water from the conch, into a container. This he repeats three times. *Ārati* is observed by a few regular visitors. From 6.30 p.m. onwards, small streams of devotees pour into the temple. They are mostly elderly people and women. Among the *sevakas*, the artist Jogindra Mahāpātra is a regular evening visitor.

At around 7.30 p.m., preparations are made for the evening *dhūpa*. The procedure for both the *dhūpas* is similar.

At about 9 p.m., the deities are decorated with *baḍāsiṁhāra veśa*. Their garments are changed. Sweet (*khājā*) liquid cereals cooked with milk (*khiri*) and sweet-scented drinks (*pāṇā*) are offered. This is the dessert after the dinner. Thereafter, *ārati* is performed, but this time no pipe or conch is sounded. The deities retire (*pahuḍa vije*) and simultaneously all the doors of the temple are locked. About forty years ago, the *Gītagovinda* used to be chanted in the temple after the *baḍāsiṁhāra dhūpa*, and the temple dancers used to dance.[3] This practice has now been discontinued.

### Annual Festivals and Ceremonies

These are *Śivarātra*, *Doḷapūrṅimā*, *Paṇāsaṅkrānti*, *Akṣhyatṛtīyā*, *Jaḷakrīḍā*, *Rukmiṇī Vivāha*, *Devasnānapūrṇimā*, *Aṇasaraghara* and *Netrautsava*, *Guṇḍiçā yātrā*, *Çitauamāvāsyā Gamhāpūrṅimā*, *Rekhāpañçamī*, *Janmāṣtami*, *Lavaṇikhiā*, *Sātapūrīamāvāsyā*, *Bhādravaekādaśī*, *Navārnna*, *Kumārapūrṅimā*, *Prathamāṣṭami*, *Pahilibhoga*, *Dhanumuā*, *Kārtikabadaekādaśi*, *Mahālakṣmīpūjā*, *Oḍhaṇaṣaṣṭhī*, *Bakuḷa-amāvāsyā*, *Dudhauturā*, *Makarasaṅkrānti*, *Pouṣapūrṇimā*. This list of the festivals is based on temple record.[4] They are mentioned chronologically according to the Oriya calendar.

#### *Paṇāsañkrānti*

This is also known as *Mahāviṣuva saṅkrānti* observed on the first day of the month of *Vaiśākha* (April/May). The birthday of the *Pañçamukhī* Hanumān is also celebrated on this day. *Paṇā* is prepared with *navāta* (sugar), milk, cheese, coconut, bananas and *bel* and is offered to the deities.

### *Akṣayatṛtīyā*

This is observed on the third lunar day of the fortnight after *pūrṇimā,* during the month of *Vaiśākha.* The wood for the axil is brought from the forest and the construction work of the chariot begins on this day. The *çandana yātrā* (sandal festival) also begins on this day.

### *Jaḷakrīḍā (Çandan Yātrā)*

During the twenty-one days form the third day of the bright fortnight of *Vaiśākha*, the street from the temple to the Ṅeḷiābandha used to be decorated. Metal images of Madanamohana and Lakṣmī used to be placed on decorated *çāpas* (boats) which were rowed round the tank. The procession used to start from the Jagannātha temple with the accompanying conch, pipe, *mṛidaṅga* and *dāris* (prostitutes) dancing in front. *Dāris* used to play the harmonium and sing *Çandana Çarçita nīḷa kaḷevara*, from the *Gītagovinda*.[5]

Now the entire festival is minimised. The accounts indicate that for the entire festival, there is only a sanction of Rs.60.

### *RukmiṇīVivāha*

This is solemnised in the temple on the eleventh day of the bright fortnight of the month of *Jyeṣṭha* (May/June). The ritual is very significant in view of the existence of a painting on *Rukmiṇī Vivāha* (fig.168) in the *hatikandi*. While the painting depicts the entire story of Rukmiṇī's marriage from the time she left her house for Godess Durgā's *darāśana* till her honeymoon, the ritual only potrays the marriage and honeymoon sequences.

The marriage is conducted between the two brass idols (*vijepratimā)* of Doḷagovinda and Lakṣmī. Doḷagovinda represents Jagannātha or Kṛṣṇa, and Lakṣmī symbolises Rukmiṇī. Kṛṣṇa Çandra Sāhu, the *suāra* of the temple makes a proxy for the bridegroom's father, and the *purohita*, Kishore Candra Dāśa, acts for the bride's father. Even with the minimum investment by the temple administration, this ritual turns out to be a great dramatic event.

Before the beginning of the ritual, the brass idol of Doḷagovinda is taken in a procession around the temple (*beḍhāparikramā*) through the south gate of the *garuḍabakhāra* accompanied by *ghaṇṭa* (gong), *kāhāḷi* (pipe), *śaṅkha* (conch) and *dihuḍi* (torch). The artist Jogindra Mahāpātra beats the gong. Arakhita Muni blows the conch, and Keḷuçaraṇa Dāsa the pipe. After completing the *beḍhāparikramā*, the brass idol of Doḷagovinda is brought in and placed on the improvised altar (*vedī)* in the *majhibakharā*. An area is demarked on the floor with *muruja* for the altar. *Āratī* is waved and offerings are made to him. Then Lakṣmī is brought from the *vijebakharā* and is kept on the left side of Doḷagovinda. She is also given offerings and *āratī* is performed before her.

The priest then dresses both the idols according to the marriage customs. Crowns (*mukuṭa*), brought by the bride and bridegroom's party, are exchanged. Due to the short supply of provisions by the temple administration, the priest manages with old saris, and thread is used whenever there

is a shortage. Doḷagovinda is given the sacred thread and Lakṣmī the red bangles (*śaṅkhā*) and vermilion (*sindūra*). Oblations are given to the Fire God (*Agni*) by invoking various names of Gods and Goddesses including *Grāmadevatās*. Then, *gainthiāḷa* (two saris knotted together) are draped over the shoulders of the brass idols, establishing a matrimonial relation between them.

The parents of both Doḷagovinda and Lakṣhmī play *kauḍi* (cowree) (*kauḍikheḷa*), after which the brass idols are taken inside the *vijebakharā* and placed facing each other on the *ratnasiṁhāsana*. This is the honeymoon (*madhusayyā*) sequence. Thereafter, the doors are closed and the brass idols are kept hidden from the public view. Offerings are distributed both by Doḷagovinda and Lakṣmī's parents to the gathering.

This marriage ceremony is the prototype of the marriage customs prevalent in the locality. It is interesting to watch the proceedings of the marriage ritual, which is in fact inspired by the prevailing traditions.

### *Ekādaśī*

As usual, after *baḍāsiṅgāra dhūpa*, the deities of Jagannātha, Baḷabhadra and Subhadrā retire to bed. They are clad with fresh saris. The painter Jogindra Mahāpātra goes in a procession from the temple through the south entrance of the *garuḍabakharā* holding an earthern lamp (*dīpa*) accompanied by *śaṅkha* (conch), *ghaṇṭa* (gong) and *kāhāḷi* (pipe). The procession terminates at the *pārśvadevatā* shrine on the northside of the *vijebakharā*. Leaving Jogindra Mahāpātra alone, the procession retires. Jogindra then places the lamp on the *pīṭha* of the *gamā* and lights a cotton wick attached to a stick. Then he climbs over the temple from the *bhanḍārabakharā*, with the help of a ladder. On reaching the *ganḍi* portion of *bhanḍāraghara*, he crosses over to the *ganḍi* of *vijebakharā*. He reaches the top of *ghanṭ a*, where he lights another wick and holds it aloft, proclaiming in his high pitched voice, the protection of the ruling king.

*Haribol*! (Sing Hari), *Haribol*!(Sing Hari), *Haribol*! (Sing Hari). *Srī Srī Ananta Nārāyaṇa Siṁha Deo Mahārājānku saṅkhepurāi çakra adhuāḷa karibāku agyān heu Maṇimā* ( Oh!Lord! This be ordered that Śrī Śrī Ananta Nārāyaṇa Siṁha Deo Mahārājā be protected inside the conch shielding him with the disc). He announces this thrice from the top of the temple. These words echo in the neighbouring hills of Śuḷiā at that hour of the night, and seems to cast a spell over the sleeping town and the palace of Dharākote. Jogindra Mahāpātra then climbs down, goes into the temple, prostrates himself before the deities, and returns home.

### Devasnāna Pūrṇimā

This is celebrated on the full moon day in the month of *Jyeṣṭha* (May/June). The previous night after the *Baḍasiṁghāra dhūpa*, the three deities are dressed in white for the procession. *Senākāṭha*, a cross-like wooden structure, resembling the English 'T' is attached to the backs of each deity, firmly with ropes. The deities are seated on three cushions (*tuḷi*) made out of used cloth, which makes it appear as though they are bouncing.

Early on *Devasnānapūrṇimā*,Rāma Prasāda Paṇḍā performs *ārati* at around six o'clock in the morning. Thereafter, the deities are taken from the *ratnasiṁhāsana* and placed on the floor of the *vijebakharā* to the accompaniment of *mṛdaṅga*, *ghaṇṭa*, *kāhāḷi* and *jhāñja* (cymbals). The *daitāpatis* carry the deities. The procession begins from the *vijebakharā*. At the head of the procession, Sudarśana is carried on the shoulder. Then, one after another, the three deities, starting with Baḷabhadra, are carried through the north gate of the *garuḍabakharā* to the *snānavedī*. A *pāhāḍā* cloth is spread over the ground on which the deities are taken in procession. As they are heavy, the *daitāpatis* shift the position of the deities repeatedly, making them move forwards and backwards to the tune of the music. During the procession, camphor (*śrīkarpura*) is smeared over the faces of the deities to keep them cool and fragrant.The artist, Jogindra, waves *āḷatā*. Then the deities' are taken to the bathing platform and are seated on stone pedestals. Thereafter, their costumes are removed.

The *āpaṭa* (milkman) fetches water from the Ṛṣikūlyā river and places the water pots on the *vedī*, which is then emptied into a large brass vessel. Four towels (*gamuçhā*) are brought and placed before the deities and water pitchers (*kumbha*) are kept over them. These *kumbhas* belong to the kitchen (*roṣaghara*) of the temple. After *ārati* by Rāma Prasāda Paṇḍā, the water is consecrated, and both the *paṇḍā* and *purohita* bathe each deity twenty-one times. The *paṇḍā* and *pātrī* then smear sandal paste on the faces of these deities to the chorus of the music, after which the platform is cleared, and the deities are dressed in new clothes. The ritual water is taken home as *prasāda* by devotees. Elephant masks are brought from the temple, and tied over the faces of Jagannātha, Baḷabhadra and Subhadrā (fig.217).

Thereafter, *rājanīti* (kingly rituals) commences. The King, Ananta Nārāyaṇa Singh Deo, arrives on the platform and sweeps (*çherāpaharā*) the floor in front of the deities. He then sprinkles sandal water on the floor(fig. 216). The king performs *ārati*, *çāmara*, and ceremonially offers the lamp thrice before each deity. He makes the ritual offering of yellow rice (rice smeared with turmeric) and flowers to them while the *purohita* chants *mantras*. The *purohita* tears a portion of the sari from Jagannātha, and ties it around the head of the king (*Śāḍhībandhā*). He also garlands (*agyāmāḷa*) the king, who then returns to his palace.

### Anasara

After the *devasnāna*, the deities are taken inside the temple and placed on the floor in front of the *ratnasiṁhāsana*. The doors of the *vijebakharā* are closed to the public. A bamboo partition screen is placed in front of the *gamā*. Sometimes, an improvised partition wall with a cloth is used. Four *aṇasarapaṭis* are hung on this partition screen (fig. 218). The process of preparation of the canvas for painting the *anasarapaṭi* starts on the *Akṣhyayatṛtīyā*, i.e. the third lunar day of the bright fortnight of the month of *Vaiśākha*. On this day, the artist Jogindra Mahāpātra receives a piece of cloth to prepare the canvas from the temple authorities. He gives a priming (*khaḷipakeivā*) and finishes the painting before *Devasnānapūrnimā*. On the same evening, he brings these *aṇasarapaṭis* from his house.A

*kāhāḷiā* blows the pipe, the *śaṅkhuā* sounds the conch and Jogindra follows them up to the temple with the *paṭis*. Although there is no *Dadhivāmana* image in the temple, an *aṇasarapaṭi* is prepared, to respect the tradition. The *paṭis* are used as offerings and *darśana* during prayers.

*Aṇasara* is observed from full moon in the month of *Jyeṣṭha*, till new moon day in *Āṣāḍha*. During this period, the deities are believed to be ill. It is only on the second day (*dvitīyā*) after 2 p.m., that the clothes (*Vastra*) are removed from the deities. This is known as *Śrīaṅgaphiṭibā*. Repairs on any damages are carried out at this time while the artist Jogindra Mahāpātrá prepares a list of material required and approaches the temple authorities for assistance. From the third day (*tṛtīyā*) till the seventh day (*saptamī*), medicines (*auṣadha*) are applied symbolically. *Auṣadha* is prepared with sandal paste (*çandana*), camphor (*śrīkarpūra*), musk (*kastūrī*), til oil (*rāśitela*) and herbs, *(daśamūḷa* tinimā *animva* and (*pañçakoḷi*), etc. Jogindra Mahāpātra does not want to divulge the secrets of this preparation. The eighth day (*aṣtami*) is observed as *sarvāṅgamardana*. On this day, the bodies of the deities are massaged with scented oil (*çuā*), sandal paste (*çandana*), musk (*kasturi*), vermilion (*kumkuma*), camphor (*karpura)*, etc. The artist mixes a paste which he applies over the deities. On the ninth day (*navami*), the paste on the deities is covered with cloth (*astra*). On the tenth day (*daśamī*), the deities are again believed to observe a period of rest. This is actually when the moist cloth on them is allowed to dry up. On the eleventh day (*ekādaśī*) after the *dhūpa* in the evening, chalk paste is applied over the deities (*khaḍilāgi*). From the twelfth day (*dvādaśī*) onwards, the painting of the deities (*çitrakāma*) starts. This lasts till the *netrotsava* ceremony, after which the deities are covered with a white cloth (fig. 241). On the *netrotsava* day there is a ritual with *ārati* and the accompanying offerings. Rāma Prasāda Paṇḍā chants *mantras* and the coverings are removed. Jogindra Mahāpātra paints the eyeballs (*netrotsava*) on the faces of the deities (figs. 220, 221). Thereafter, the king ties a *Śāḍhī* (sari) on Jogindra's head. In the absence of the king, the *purohita* does this. Jogindra is also given *prasāda* as *dakṣiṇā*.

The *anasarapaṭis* are removed and sent to Gouṇika *maṭha* close to the Jagannātha temple. There, these are worshipped and are allowed to disintegrate until the following year, when the entire ritual is performed again.

### Ratha Yatra

This is held from the second day of the bright fortnight of *Āṣāḍha*, till the twelfth day. The images are put on a decorated car, which is dragged through the *baḍādāṇḍa* (grand road) of Dharākote to the Guḍiçā temple at the other end of the road. After a seven days' stay in that temple, the deities return to the main temple in the car. *Ratha Yātrā* is the most important festival of the Jagannātha temple at Dharākote.

On *the occasion of Akṣayatṛtīyā*, *paṇḍā*, *pātri*, *purohita*, *śaṅkhuā*, *kāhāḷiā* and *çhati* bearer go into the forest, perform *homa* (*vanajāga*) and bring back a piece of wood for the construction of the *ratha*.[6] This wood is fixed to the *siṁhāsana* on the *ratha* later on. *Anukūḷa* is the beginning of

the construction of the *ratha*. Before this, the wood for the axil is consecrated with *duçāuḷa* (white rice mixed with unboiled milk). *Rathapratiṣṭhā* is the opening ceremony of the construction of the car. A portion of this wood is supplied by the Government from the Forest Corporation.

About twenty to twenty-five carpenters were engaged for construction in 1989. Śrīdhara Mahāraṇā of Balisirā village was the *ratha* supervisor. Devarāja Paṇḍā, the *gumāstā* (clerk) of the *Rājā*, was in charge of the administration.

The *ratha* of Dharākote is the prototype of the *Devīdaḷana ratha* (Subhadrā *ratha*) of Purī (Figs. 247, 248, 249).

Earlier Jogindra Mahāpātra used to paint *daśadikpāḷa*, *navagrahapāṭa*, *sārathī* (charioteer) *ghoḍā* (horse), *pārśvadevatā* and the *ṭhākarābāḍa* (barricading pillars) of the *ratha*. Now the *daśadikpāla* and the *pārsvādevatā* are not fitted to the *ratha* and nor are they painted. The *dvārageḍā* (entrance arch) and the *siṁhāsanapaṭā* (the throne plank) are painted as also the wheels, and the pillars of the *taḷabhāḍi* (lower tier). There is no artistic significance in the paintings

The *ratha* is then covered with the *maṇḍaṇi* (decorated) cloth, which is red, white and black. A canopy is fixed above the throne, and the four pillars are covered with this cloth.

### *Rekhā pañçami*

On *Rekhā pañçami* (fifth day of the dark fortnight of *Bhādrava*), paintings are made on each door of the Jagannātha temple, the doors of the *rājā's* palace, the Kanaka Durgā temple, the Vrindābanaçandra temple, and on the doors of the storehouse (*gantāghara*). The temple door paintings are mostly white. The theme includes *Ekagoḍiā* Bhairava and Gaṇeśa under twin arches.[6] The artist who paints all the doors including those of the temple is rewarded with a *sāñçā* which consists of rice, vegetables, *dāl*, molasses, *ghee*, salt, etc. He also gets *Çakuḷi* (rice cake) as *bhoga* from the Jagannātha temple. It is believed that these paintings ward off evil.

### *Çitauamāvāsyā*

This is observed on the dark moon day in the month of *Śrāvaṇa*. On this day, the *Çitās* which had been removed during *anasara* from the foreheads of the deities are refixed by the *paṇḍā*. *Çitaupiṭ hā*, (prepared with rice and coconut) are offered to the deities.

### *Jhulana yātrā*

This commences from the tenth day of the bright fortnight of *Śrāvaṇa* till the full moon day. During the festival, metal images of Madanamohana and Lakṣmī are put on a swing in the *majhibakharā*. This festival is observed with pomp and grandeur in the Vṛndābanaçandra temple inside the palace. *Çitrakāra* Jogindra Mahāpātra says that this festival used to be celebrated for thirteen days.

### *Gamhāpūrṅimā*

This is observed on the full moon day of the month of *Śrāvaṇa*. This is Baḷabhadra's birthday. *Çitrakāra* Jogindra Mahāpātra prepares a clay image of Baḷabhadra of twelve *aṅguḷa* (about one third of a metre) height. He paints the image in white. A *gaṃhā* (pyramid like structure) is prepared with sugar inside the temple (*majhibakharā*). New sacred threads are given to all the deities.

### *Janmāṣṭamī*

On the eighth day of the dark fortnight of *Bhādrava*, the birth of Kṛṣṇa is enacted with metal image of Madanmohana. A swing is prepared in the *majhibakharā* on which Madanmohana is placed. An *aṣṭadaḷa padmamaṇḍaḷa* with Kṛṣṇa in the centre and with Kṛṣṇalīḷā scenes in the petals is painted on the floor in white. A *kadamba* tree is made on the floor of the temple with rice. Similar paintings are created in the Vṛindābanaçandra temple. Recipes like *śakarā* (prepared with sugar and rice paste) and *pheṇā* (prepared with sugar and rice paste)are offered.

### *Lavaṇikhiā*

This is observed on the ninth day of the dark fortnight of the month *Bhādrava*. *Nandautsava* is celebrated on the day following *Janmāṣṭami*. There are paintings in the *majhikaṇḍi* (fig. 184) depicting *Naṇḍautsava*. The *gauḍa* and *gauḍuṇi* (milkman and milkmaid) offer cheese to the deities. Madanamohana is taken in a procession through the streets of Dharākote town.

### *Sātapuri Amāvāsyā*

It is observed on the dark moon day in the month of *Bhādrava*. *Kākarā* (a cake prepared with rice and molasses) with *pura* (ingredients inside) is offered to the deities. *Pura* is prepared from cheese, coconut, clove, camphor, grape, pepper, etc.

### *Bhādrava Ekādaśī*

It is observed on the eleventh day of the month of *Bhādrava*. *Çitrakāra* Jogindra Mahāpātra lights the *mahādīpa* (great lamp) on the temple. Details have been discussed above.

### *Navānna*

This is observed on the eleventh day of the bright fortnight in the month of *Āśvina*. The first grown rice and vegetables are cooked and offered to the deities.

### *Kumāra pūrṇimā*

It is observed on the full moon day in the month of *Āśvina*. The three deities in the temple are dressed with new clothes. *Liā* (pop rice) and *kauḍī* (cowree) are offered to the Çandra (Moon God).

### *Prathamāṣṭamī*

It is observed on the eighth day of the dark fortnight in the month of *Mārgaśira*. The deities are offered new clothes.

### *Kārtika baḍa Ekādaśī*

Each *ekādaśī* (eleventh day of the month) is important, and is celebrated. During the month of *Kārtika*, widows observe *haviṣa*. They only eat lunch on that day, and observe a fast for the rest of the day. *Kārtika Purāṇa* is recited in the temple. The *Çitrakāra* lights the *mahādīpa* (great lamp) on the top of the temple.

### *Mahālakṣmī pūjā*

This is observed on all Thursdays in the month of *Mārgaśira*. Since the Goddess Lakṣmī represents wealth and prosperity, this is celebrated with pomp and grandeur. The Bhaṇḍāra Lakṣmī is offered new saris.

### *Oḍhaṇa Saṣṭhi*

This is solemnised on the sixth day of the bright fortnight in the month of *Mārgaśira*. All the deities are offered new *oḍhaṇī* (shawls) to signify their protection from the cold.

### *Pahili Bhoga*

This begins from the *Dhanusaṁkrānti* (first day of the month) in the month of *Pauṣa* and ends on the last day in the same month. During this period, cooked rice, *dāl*, vegetables, etc. are offered to the deities before sunrise.

### *Dhanumuā*

The significance of the festival is to offer rice balls prepared out of *liā* (pop rice), mixed with molasses to the deities. Since it is prepared and offered during the *Dhanumāsa* (month of *Pouṣa*), the festival is called *Dhanumuā*.

### *Pouṣa Pūrṅimā (Devābhiṣekapūrṅimā)*

It is celebrated on the full moon day in the month of *Pauṣa*. *Abhiṣeka* is performed in the temple. Jagannātha is coronated as the emperor of the universe. Water brought from various sacred rivers are poured on the reflections of the deities before the coronation.

### *Bakuḷa Amāvasyā*

This is celebrated on the new moon day in the month of *Pauṣa*. The deities are offered *khiri* (liquid prepared out of rice, milk and molasses). On this day *tuḷasī* (basil) is not used. *Bakuḷa* (mango bud) is used in the ritual.

### *Makara saṅkrānti*

This is observed on the first day of the month of *Māgha*. *Makaraçhāuḷa* is offered to the deities. It is a mixture of milk, honey, molasses, sugarcane, coconut, *ghee*, sweet potato, pepper, etc.

### *Śivarātri*

This is observed on the fourteenth day of the dark fortnight in the month of *Phālguṇa*. Harihara is worshipped inside the temple. This festival has special significance because of the Harihara painting (fig. 179) in the *Hariṇakandi* of *majhibakharā*. The devotees keep vigil throughout the night inside the temple complex. Hari (the brass idol of Madanamohana) goes to the temple of Hara (Śiva) and extends to him an invitation to join the celebration. Hara's birthday is celebrated.

### *Sevakas*

The *sevakas* in the Jagannātha temple at Purī have been codified. According to the temple chronicle, *Mādaḷā pāñji Çhattisā niyoga* (thirty-six order) were introduced by King Anaṅgabhīma Deva (1190-1198 A.D).[7] A London paper in 1841 A.D. had reported that there were about sixty officers to dress up and help ornament the idol of the temple of Juggernauth and three hundred watchmen day and night......etc.[8] This list continued to change. The number of *sevakas* was then found to be 118 according to the Record of Rights, vide the Jagannātha Temple (Administration) Act, 1952.[9]

For the Jagannātha temple in Dharākote, no chronicles were written on the rights of the *sevakas*. But from a temple record, dating back to the 16th June, 1939,[10] we learn that thirty-two *sevakas* received cooked *prasāda* and cakes (*kākarā*). There are a few repetitions. These are *Śrīsarkār*, *Baxipatnaik*, *Çeupatnaik*, *bhaṇḍāribeherā*, *kumbhāra*, *gantārghariā*, *pariçhākaraṇa* and one *sevaka* called Ārata Misra. It can be concluded that there were at least twenty-four eligible *sevakas* on the list for *prasāda* from the Jagannātha temple in the year 1939.

They are *Śrīsarkār* (the *Rājā*) *Śrī Deo*, *çeupatnaik*, *Baxipatnaik*, *Çitrakāra* (painter), *darajī* (applique worker), *Pariçhā* (superintendent), *kumbhāra* (potter), *āpati* (the milkman), *gantaghariā*, *Çaṇḍasevaka*, *Hātapadā*, *tahaliā* (attendant), *Gītagovinda* (prostitute singing *Gītagovinda*), *guṇimeḷa* (another group of prostitutes), *purohita* (priest), *bajantī* (drummer), *śaṅkhuā* (conch-blower), *kāhāḷiā* (piper), and *ḍākuāpua* (the barber boy).[11]

During the car festival of 1989, we met more than twenty-four *sevakas* at Dharākote. There are many volunteers for the temple service, a few of whom are working on daily wages for construction of the chariot. All these people have not enjoyed the king's patronage and cannot be classified as *sevakas*, although they are doing some kind of *sevā* (service) for the temple. Also, they have not attended the *Śāḍhībandhaṇa* ceremony to become a *sevaka*. After interviewing them, we realised that people engaged in temple service have a feeling of superiority. Since *sevā* in the Jagannātha temple does provide a special status, the temple volunteers also claim to be *sevakas*. The list of *sevakas* must necessarily be flexible.

A ceremony called *Śāḍhībandhā* was held by which a temple functionary was being given the status of a *sevaka*.[2] Since *Śāḍhībandhāṇa* is discontinued, and occurs only in rare cases, it is difficult to acknowledge a *sevaka*.[3] We have had to depend on the temple record mentioned above for an analysis on the *sevakas*.

During the course of time it has been observed that the *Gītagovinda sevā* and the *guṇimeḷa sevā* have been discontinued. These services used to be rendered by the temple dancers. There is an exclusive prostitute's street at the back of the palace. But most of the prostitutes have died, and some have left Dharākote. Fortunately, we met an old woman, now about sixty-five years old, in that street. Her name is Tikiri Çandra Pātra (fig. 241), and her services were discontinued forty years ago. She remembers Tārābāi, Māhālī, Āmi, Śrīhari, Mahālakṣmī and Yānkiti, all her freinds, who used to render *Gītagovinda sevā* and *guṇimeḷa sevā* in the Jagannātha temple and during *Çandana yātrā*. She told us that during *sevā* she used to wear a *Śāḍhī* (sari), *rāikā* (blouse), *anṭāpātiā* (waist griddle), *kāsu*, *nānu* (chain with pendants) around her neck and *nāgaram* and *sevati* on her hanging plait. All these were gold ornaments. On her ears she wore *jhumukā, anṭipāngulu and jhikā* and a *dipuḍā* on her nose. Tikiri used to get five rupees per month, besides the land grants. This was enough for her upkeep. She remembers emotionally that at nine o'clock each evening, she used to go to the temple to perform the *Gītagovinda* dance after *Baḍasiṁghāra dhūpa*.

Most of the prostitutes (*guṇīs* as they are mentioned in the record) had come from the south. This is presumed from their names. The Gaṅga inscriptions mention the terms *Guḍiśāṇī* or *Gudiśānī* for temple dancers or *nāçuṇi*.[4] *Guṇīmeḷa* or *guṇi* might be the corrupted version of *guḍisāṇi*. This is also a Telugu word. With the departure of the prostitutes, the name of the street has also been changed.

According to the list, the highest status has been given to the *Rājā* referred to as *Śrīsarkār* (divine authority). He is in fact the first servant of the Lord,[14] and is also his representative on earth (*Çalanṭi Viṣṇu*). He sweeps the floor of the chariot (*Çherāpaharā*) during the car festival. He also sweeps the floor of the *Devasanānamanḍapa* on *devasnānapūrṅimā*. Ananta Nārāyaṇa Singh Deo is the present *Rājā* of Dharākote. Śrī Deo is the *yuvarāja* (prince), or the eldest son of the king, and heir to the throne. He is also considered a *sevaka* and in hierarchy he is second to the king. In Dharākote, we observed that the *yuvarāj* Kiśore Çandra Singh Deo, accompanied the king in the chariot for the royal procession.

*Çeupatnaik* or *Çhāmupatnaik* is one of the important functionaries both of the palace and the temple. He is the king's chief attendant, who organises the daily programmes. We observed that during the royal procession, on the occasion of the car festival's return journey, the *Çeupatnaik* led and escorted the king to the *tāmzen*. The *Çeupatnaik* also escorted the king into the Jagannātha temple for *darśana* by holding his right palm. The king's left palm rests on the sword tied to his waist.

Baxipatnaik (fig. 238) is the chronicler or the King's record keeper. We verified a number of records in his possession. He also maintains temple records which are directly linked to the palace. They pertain to the marriage of the princess of Dharākote and throws light on the social customs and traditions. Any record without the seal and signature of Baxipatnaik is not valid.

*Çitrakāra* is an important *sevaka* of the Jagannātha temple. He paints the *aṇasarapaṭis*. the deities, the chariot for the car festival, doors of the temple and palaces of *Rekhāpañçạmī*. He lights the *mahādīpa* (great lamp) on the top of the temple on *ekādaśī* nights. As discussed above. he does *mukhasingāra* (fig. 222) of the deities. Earlier, there were three *citrakāras* for the *sevā* of the three deities. But now Jogindra Mahāpātra (fig. 239) has been requested by his brothers to do the *sevā* in the temple single-handed. Daraji's assistance is needed during the car festival. He prepares the *maṇḍaṇī* cloth for the car, and repairs the applique umbrellas, *çhatrīs* and *trāsas* of the temple and the palace, In Dharākote, there remains now one family of *daraji*. Since the decoration work has been minimised on the car. the *daraji* does very simple work.

*Śvāsaparikṣā* is the head of the team of *bhois* who carry the deities and the king in processions. In the past, they used to carry the queen and the princesses in palanquins for their travelling.

*Kumbhāra* or potters prepare pots, earthen lamps, etc. for use in temple and palace rituals. Nowadays, due to the introduction of aluminium utensils, the use of earthenware has been minimised. but from the view point of purity, earthenware is essential in any festival and ceremony in the temple. The potter now supplies pots during the car festival in the temple, and during the *daśaharā* festival in the palace.

*Āpaṭas* are the milkmen or *gauḍa* who clean utensils in the temple and in the palace. Nowadays, the *suāra* takes home the cooked aluminium pots with *prasāda*. Then the pots are cleaned by his family members. On ceremonial occasions, utensils are cleaned by *āpaṭas*.

*Gantāghariā* is a responsible functionary. The *gantāghariā* or the storekeeper keeps the jewellery, costumes, utensils and other property of the temple in safe custody. Besides, he also remains in charge of the ration store from where rice, *dāl*, ghee, etc. are supplied to the temple. He maintains an account. Rāma Prasāda Paṇḍā told us that whenever he used to receive jewellery, ornaments and saris for the deities he had to sign in a book kept with the *gantāghariā*. After the functions are over, these would be returned and kept locked. There is a *bhaṇḍāraghara* (*bhaṇḍārabakharā*) attached to the *majhibakharā* of the temple, but valuables of the deities are stored in the palace.

*Gantāgharakaraṇa* is a clerk attached to the storeroom. He also helps the storekeeper to maintain accounts.

*Deuḷakaraṇa*: He is a clerk who remains in charge of all the fairs and festivals of the temple. He is Baxipatnaik's assistant, maintains accounts and supervises functions.

*Bhaṇḍāribcherā*: The barber fetches *pūjā* articles, wood for the *homa* and other rituals in the temple. He remains present at most of the ceremonies and festivals. Sometimes his son accompanies him or represents his father. He is known as *dakuāpua*. He is indispensable as a messenger of the temple.

*Khañjābrāhmaṇa*: Any Brahmin who in lieu of his duties received *prasāda* from the temple is known as a *khañjābrāhmaṇa*.

*Çaṇḍasevaka* receives *Çaṇḍa* (share) from the temple for the duties he renders.

*Pariçhākaraṇa* is the superintendent of the temple. He looks after the overall management and supervises the outward activities of the temple.

*Hātapadā* attends to various minor works of the temple. He is entitled to a portion of the *prasāda* assigned for the *suāra*.

*Tahaliā* works as a sweeper. He sweeps the temple floor, cleans utensils in the kitchen and runs errands.

*Gītagovinda*: We have already mentioned that there was the *Gītagovinda sevā* for which temple prostitutes *(guṇī)* had been employed. *Gītagovinda* was being recited after *baḍasiṅghāra dhūpa* each evening.

*Guṇīmeḷa* : These were the prostitutes who used to dance in processions and also during *çāpa*.

*Purohita* is the priest of the temple as well as of the king. He is the main functionary in all the rituals. The *purohita* also sweeps the floor of the *devasnānamaṇḍapa* and chariot in the absence of the king.

*Ārata Misra* was akin to a priest. He used to prepare the list *(jabitā)* for festivals and ceremonies.

*Bajanti* is the drummer who plays the drum on festive occasions. The *çāngu* and *mṛdaṅga* players are also known as *bajanti*.

*Śaṅkhuā* is the conch blower who attends the temple each evening to blow the conch during *ārati*.

*Kāhāḷiā* is the piper who is required to be present in the temple both in the morning and evening to blow the pipe in each *dhūpa* and *āratī*. The *kāhāḷiā* has an important role in the car festival. He blows the pipe during *pahaṇḍi* and the car festival.

Besides the *sevaks* listed above, we have come across *daitāpatis* (fig. 240), carpenters or *vindhāṇis* and other functionaries who supply flowers and *tulasī* to the temple. We watched a very interesting *sevā* during the *pahaṇḍi* in the car festival. A *sevaka* called Trinātha Kuanra (fig. 232) used

to aim flowers at the deities (particularly at Jagannātha), with his bow. On being questioned, he told us that his was the bow of Kāmadeva, the God of Love, and that he was aiming *kāmaśara* or *phūlaśara* (the arrow of love or the arrow of flowers), to excite Jagannātha. He had been instructed by the Goddess Lakṣmī to do so, because Jagannātha had left Lakṣmī inside the temple. This particular *sevā* is not even prevalent at Purī. *Daitāpatis* have a major role during *aṇasara*. They also carry the deities in *pahaṇḍi* (figs. 224, 225, 226). These *daitāpatis* come from neighbouring villages during the *devasnānapūrṇimā* and the car festival. They also ceremonially offer *çāmara* and *ālaṭa.* *Vindhānis* or carpenters have a significant role in the construction of the chariot. The carpenters live in the nearby villages, namely Balisirā, Nandighora, Jāhāḍā, Ḍākabajāgrāma, Kairāpalli, etc. Their ancestors had land grants. But now they work on daily wages. They call themselves *santhabeṭhiā*. Their services are also utilised by the king in the palace.

The *sevaka* system in the Jagannātha temple of Dharākote speaks of an age-old tradition. Although there is no codified list of *sevakas* and record of rights, both the traditional and voluntary *sevaks* offer their services for daily rituals and annual ceremonies. It is really amazing to observe how the system of *sevakas* functions and how the temple operates every day without any major hinderance.

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2. *Ibid.*
3. K.N. Mahāpātra, *Śrī Jayadeva and Gītagovinda*, Oriya, p. 12.
4. Ref. Temple Records at Appendix III.
5. Lee Siegel, *Sacred and Profane Dimensions of Love in Indian Traditions as exemplified in the Gitagovinda of Jayadeva*, p. 290.
6. J.P. Das,*Purī Paintings*, p. 55.
7. Artaballabha Mohanty, ed. *Madalāpāñji*, pp. 32-33.
8. Cited in Andrew Sterling, Orissa, 1846, p. 176.
9. The *Orissa Gazette*, Extraordinary No.293, Cuttack, dated October 14, 1955.
10. Ref. Temple Records at Appendix III
11. *Ibid.*
12. J.P. Das, *Purī Paintings*, pp. 32-35.
13. S.N. Rajguru, *Inscriptions of Orissa*, Vol. III, Part-I, pp.108, 109, 120.
14. Hermann Kulke, "Early Royal Patronage of the Jagannātha Cult", *The Cult of Jagannātha and the Regional Tradition of Orissa*, p. 151.

CHAPTER SEVEN

# CONCLUSION

The study of architecture, sculptures, paintings and rituals of the Dharākote Jagannātha temple, reveal many interesting and valuable facts which substantiate Orissan art and traditions in general, and South Orissan art and regional traditions in particular. This may provide a module to document similar temples in the area for art stylistical analysis.

India is in a state of transition, changing rapidly from a rural agricultural economy to an urban industrialized one. This is when traditional values are faced with a natural serious setback, making the study, of these values in art and society all the more challenging. In the present study we learn that even though the king who is relieved of all royal powers by the law of the land, is still held in high esteem, and recognised king by the people of the locality. I saw an unprecedented crowd in the palace, and also on the *baḍadāṇḍa* of Dharākote, on the occasion of the return journey of the car festival this year. People were eager to get a glimpse of their king in his royal attire. No doubt, the king resides among the people, but to see him in his royal pageantry during the car festival is a highlight. It reveals people's vulnerability to royalty and to traditions that are fast fading out. Dharākote is only a case in point. A vast potential exists waiting to be explored.

It is ironical that while a majority of the Jagannātha temples languish owing to lack of patronage in South Orissa and elsewhere, new Jagannātha temples are being built rapidly, displaying vulgarity in architecture and sculptural embellishment. These sprout in urban areas throughout the state, making Jagannātha more and more popular. Faith in the supreme power of a deity enshrined in a temple provides the impetus for more temple building. The only difference is that these temples no longer remain as centres of traditional art. The *mahāraṇās*, whose forefathers had built the old temples are now building these ugly structures. With the lack of aesthetic taste, traditional *sthapitas* have changed their style and today have opted for a readily acceptable formulae in the tempie building. Aesthetic sensibility is on the wane in the Jagannātha temple at Puri, which once was a model for several regional temples. In the matter of the Jagannātha cult and related traditions, Puri sets the standard, whereas the regional temples apply their own rules. This is illustrated in the following incidents. For example, the car festival (*guṇḍiçā*) is more important an occasion in Puri while the return car festival (***bāhuḍā***)

is important in Dharākote. The regional temples apply the reverse rule, and the royal procession at Dharākote on the occasion of the return car festival (*bāhuḍā*) is really unique.

The study of rituals reveal that there was the *Gītagovinda sevā* in the Jagannātha temple during *baḍasiṅghāra dhupa*, for which temple dancers were appointed. These dancers were recruited from the South. The term *guḍīsāṇī* mentioned in the Gaṅga inscriptions for temple dancers has a far deeper connotation. It is a Telugu word and has most probably been inducted into the language along with the temple dancers who came from the South. Tikiri Çandra Pātra, the lone survivor from the group of temple dancers employed by the kings of Dharākote for temple service, calls herself *guṇī*. This seems to be a derivative from the word *guḍīsāṇī*. It could also be an abbreviated form, with the first and the last letters ('*gu*' and '*ṇi*'). The existence of *gopura* in temple architecture is a distinct influence from the South. The list of ornaments in the temple records pertaining to the marriage ceremony of the princess (*rājajemā*), may also be attributed to influences from the South. Most of these ornaments are still worn by women in South Osissa, and are depicted in mural paintings inside the Jagannātha temple.

After analysing both the sculptural and painting traditions, it is ascertained that though the same themes have been rendered both in sculpture and painting, each manifests itself in different ways. Although they look similar, they differ in details. In general, the sculptures are inclined to the classical tradition, whereas the paintings lean more towards a vernacular style. The paintings are far fresher and more imaginative. There were modern influences on paintings too. However, the basic differences in the two visual mediums depends on the material used and the craftsmen. This is far better explained through examples. Let us take the themes of *Bakāsurabadha* (figs.69, 180, 182) and *Śakaṭāsurabadha* (figs. 70,185). The compositional arrangements are quite different in the case of paintings and sculpture. While Kṛṣṇa appears to easily tear open the beak of the unmoving crane in the sculptural panel, he applies force and even pushes the bird with his right leg in the painting (fig.188). In fact, in the painting, the bird attempts to attack Kṛṣṇa with his wings opened wide. In the painting, there is an attempt to naturalism in the depiction.

In the *Śakatāsurbadha* sculpture (fig. 70) owing to lack of space, the cart (representing the demon) has been depicted upside down in the frontal perspective, whereas in the painting, it is depicted in profile view (fig.181). Kṛṣṇa as a subject is handled in another way owing to different compositional arrangements.

Similar variations are noticed in almost all the thematic compositions. In *Aghāsurabadha* relief (fig. 77) Kṛṣṇa emerges from the mouth (jaws) of the serpent while he twists its body and holds it over his own head. In this relief, the serpent has a head resembling that of a *magara*. In the painting, however, Kṛṣṇa is seen dancing on the head of the serpent while holding its body over his own head (fig. 182).

The absence of *mithuna* and *maithuna* figures in painting is another basic difference. Here, it could be said that the sculpture has followed the age-old tradition, whereas painting is influenced by certain reformatory taboos of early twentieth century society. But being guided by an intense creative urge, the master painter of Dharākote has used the pretext of animal motifs in the *mānkaḍakandi* to satisfy his desire to show erotic symbolism. In fact, erotic scenes are not found in any of the mural paintings in Orissa. One could say that the attempts of the Dharākote masters are daring. The erotic or *maithuna* figures with which painting is connected are the painted stucco works on the temple facades, beginning with Jagannātha at Purī, to modern temples all over the State.

South Orissa is quite rich in palm leaf traditions. A number of illustrated palm leaf manuscripts have been found in this area. Fortunately, it has been possible to identify the works of one artist, Raghunātha Prusti, of Muṇḍamarei, most of whose illustrated palm leaf manuscripts have been collected and documented.[2] A majority of his illustrations are in the prayers for the Lord Jagannātha (fig. 19, 17, 18) (*Ārtatrāṇa Çautīśā, Kṛpāsindhu Jaṇāṇa,* and *Kuṇḍaḷī Jaṇāṇa*).

There are similar themes both in the palm leaf illustrations and in the mural paintings which can be compared. Let us discuss two themes, viz., *Gajoddhāraṇa* (figs. 19, 17, 172) and *Kaṁsabadha* below. In the *Gajoddhāraṇa* theme, the flying postures of Garuḍa carrying Viṣṇu on its shoulder are similar. Viṣṇu/Nārāyaṇa is seated on Garuḍa, in *laḷitāsana*, with his upraised chest holding the conventional *āyudhas*. Garuḍa has spread its wings on both sides, and holds a branch of a tree in his right hand according to the palm leaf, and in the left hand in the mural. Of course, the flying directions differ both in the palm leaf and the mural. In the palm leaf, Garuḍa flies from right to the left, whereas in the mural the reverse occurs. The standing pose of the palm leaf elephant Gajarāja in the water could be compared with its counterpart in the mural. The crocodiles are also placed likewise, in between the elephant's legs. But there are also major discrepancies. In the mural painting, Viṣṇu's body is dark and there is a herd of elephants inside the water, whereas in the palm leaf, the body has no colour, and the elephant is alone inside the water.

In the *Kaṃsabadha* theme, the structural arrangements are basically the same. Kaṁsa is seated unmoving on a low cot or throne against pillows. Kṛṣṇa attacks Kaṁsa from the left and tries to pull him down by holding a tuft of his hair in his left hand with the flute in the right one. The most glaring discrepancy is the treatment of the body colour of Kṛṣṇa's body which is dark in the mural and normal coloured in the palm leaf. In the mural, Kṛṣṇa stands upright, whereas in the palm leaf, he is shown bending to reach Kaṁsa. This is because Kaṁsa's throne is placed high in the mural and low in the palm leaf.

In spite of inconsistencies in visual presentations between sculptures, murals and palm leaf paintings, there is a thread of commoness linking murals and palm leaf traditions. At the outset, the horizontal character of the murals which connects them to the palm leaf paintings, shows definite regional truth making them quite different from sculptures. The master craftsmen of Dharākote seem to have been very influenced by palm leaf traditions of the locality.

However, when it comes to the regional style in totality, the sculptures, mural paintings and palm leaf paintings all share a common origin. In the present study, the role of tradition is so strong, that it has been successful in cementing the gaps to project a unified cultural profile of South Orissa in the early part of the present century.

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## GLOSSARY

**A**

| | |
|---|---|
| *Adhyāya* | Chapter |
| *Agarbati* | Incense stick |
| *Aghāsurabadha* | Killing of serpent demon Aghā |
| *Āgyāmāḷa* | The flower garland originally offered to Lord Jagannātha signifying the lord's order or permission for undertaking any work. |
| *Ākhaḍā* | Community house where gymnastics, plays,etc. are rehearsed |
| *Ākhiphuṭeivā* | To paint eyeballs |
| *Akṣayatṛtiyā* | Third lunar day of the bright fortnight of the month of *Vaiśākha* |
| *Aḷasakanyā* | Graceful or playful maiden, *nāyikā*, decorative female figure mostly on the outer side of the temple |
| *Aḷasei* | Same as *aḷasakanyā* |
| *Āmaḷaka* | Circular crowning member of the temple in the shape of a fluted disc resembling an āmaḷaka fruit |
| *Aṃḷā (Āmaḷaka)* | *Embelic myrobalan; Phylanthos embaic* |
| *Āmbakasi* | Tender mango |
| *Āmbaṭhiā* | Neither too liquid, nor too dry a condition |
| *Āmbiḷa* | Sour cooked liquid |
| *Anantaśayana* | Theme depicting Viṣṇu on the coil of the seven-hooded legendary serpent, floating on the ocean of milk. |
| *Aṇasaraghara* | The chamber where tthe *aṇasara paṭis* are hung |
| *Aṇasarapaṭi* | Paintings used in the Jagannātha temple as substitute of icons |
| *Aṇṭāpātiā* | Waistband |

| | |
|---|---|
| *Anuratha, Anartha* | Vertical part of the wall, running from the base to the roof of the *mukhaśāḷā* and from the base to the top of the temple, between the *koṇaka* and the *rāhā*. |
| *Anukuḷa* | Auspicious beginning |
| *Āpaṭa* | Cowherd |
| *Ārati* | Ceremonial ritual of waving the lamp usually three times in the temple before the deity |
| *Arnabhoga* | Cooked offerings, Oriyā version of Sānskrit *Annabhoga* |
| *Ārtatrāṇa Çautiśā* | A prayer to Lord Jagannātha in thirtyfour stanzas by the eighteenth century poet, Dinakṛṣṇa Dāsa. |
| *Aruā* rice | White rice |
| *Āṣāḍha* | Name of the month in the Oriyā calendar ushering in the rainy season |
| *Aṣṭami* | Eighth day of the lunar fortnight (once in each fortnight) |
| *Aṣṭadaḷapadma maṇḍaḷa* | Eight petalled lotus circle |
| *Astra* | Materials required to cover the wooden images of Jagannātha, Baḷabhadra and Subhadrā before painting |
| *Aṣṭasakhi* | Eight legendary maidens of Kṛṣṇa: Çitrā, Çampakalatā, Laḷitā, Viśākhā, Sudeśi, Tungavidyā, Indurekhā, Rangadeśi |
| *Asura* | Demon |
| *Ataradāni* | Incense container |
| *Avaranamurtis* | Lesser divinities on the outer walls of the temple surrounding the main deity in the sanctrum |
| *Avātāra* | Incarnation |
| *Āyudha* | Attribute |

**B**

| | |
|---|---|
| *Bāḍa* | Wall of the temple |
| *Baḍadāṇḍa* | Grand road |
| *Baḍasiṃghāradhupa* | Offerings to Lord Jagannātha, Baḷabhadrā and Subhadrā before they reitre to bed |

| | |
|---|---|
| *Baḍasiṃghāravesa* | Dress which is worn by Jagannātha, Baḷabhadra and Subhadrā while retiring |
| *Bagakandi* | Compartment with painted crane motif |
| *Bajanti* | Drummer |
| *Bājubandha* | Armlet |
| *Bakāsurabadha* | Killing of crane demon (by Kṛṣṇa) |
| *Bakuḷa* | Mango bud, *Minusops Elengi* |
| *Bakuḷa amāvāsyā* | The new moon day in the month of *Pauṣa* when mangobuds in lieu of *Tulsi* leaves are offered to the deity. |
| *Balā* | Ring |
| *Bālabhoga* | The first morning offering |
| *Baḷarāmalīlā* | Deeds of Baḷarāma |
| *Bāndha* sari | Tie-and-dye sari. |
| *Banakalāgi* | Application of paints |
| *Bangāḷijuḍā* | Loose bun |
| *Bāndhaṇā* | String course, cornice, series of horizontal mouldings along a wall |
| *Bānkaçuḷa* | Tilted plume |
| *Baraṇḍa* | Top portion of the temple *bāḍa*, junction of the wall and spire |
| *Basuṇi* | Nose pendant |
| *Bauḷapāṭa* | Silk cloth of light yellow colour |
| *Baxipatnaik* | Palace chronicler and keeper of records |
| *Beḍhāparikramā* | Circumambalation of the temple complex. |
| *Beki* | The neck of the temple, between the spire and the *āmaḷaka* |
| *Bela* | *Aegle Marmelos*, fruit of a tree, skt.*vilva* |
| *Bhadradeuḷa* | The front hall of the temple with a *pidha* roof |
| *Bhādrava* | The first month of autumn in the Oriya calendar |
| *Bhādravaekādási* | Eleventh day of the bright fortnight of the lunar month of *Bhādrava* - the *Paraśvaparivartana* Ekādaśi |
| *Bhāgavata ghara* | A shrine/house where the *Bhāgavata* is worshipped /recited |
| *Bhakti* | Devotion |

| | |
|---|---|
| *Bhaṇḍāribeherā* | Barber who organises puja articles, wood, etc. for rituals in the temple |
| *Bhaṇḍrabakharā* | Storeroom |
| *Bhaṇḍāraghara* | Storehouse |
| *Bhangi* | Inclination, bend of the body |
| *Bhoga* | Offerings in the temple |
| *Bhogamaṇḍapa* | The fourth chamber in the temple complex where offerings are made to the enshrined deities |
| *Bundi* | Dot |

C

| | |
|---|---|
| *Çāhāṇimaṇḍapa* | The pavilion from where Goddess Lakṣmi casts a glance. This *maṇḍapa* is inside the Jagannātha temple complex |
| *Çākhaṇḍa* | Half a hand's length, an old unit of measurement |
| *Çakra* | Disc |
| *Çakuḷi* | A flat circular cake made out of rice and black gram |
| *Çaḷanti Viṣṇu* | Representative of Viṣṇu on earth, the king |
| *Çāmara* | Flywhisk |
| *Çamaradhāriṇi* | Fly whisk bearer |
| *Çampā* | Name of gold ear ornament |
| *Çaṇḍa* | Portion of the offering shared by the priest |
| *Çaṇḍasevaka* | Temple servant who receives a share from the temple offerings |
| *Çandan yātrā* | Sandalwood festival celebrated for twenty-one days from the third day of the bright fortnight of *Vaiśākha* |
| *Çandana* | Sandalwood |
| *Candrakānaphula* | Ear ornament in the shape of a crescent moon |
| *Çandra Surya* | Moon and sun |
| *Çandra* | Moon |
| *Çāru* | A sour liquid prepared out of tamarind, popular in South Orissa |
| *Çaukiçampā* | Ear ornament |

| | |
|---|---|
| *Çeu Patnaik* | The king's chief attendant |
| *Çhatisā Nijoga* | Thirty-six orders of servants of the Jagannātha temple |
| *Çherapaharā* | Ritual sweeping |
| *Çitaupithā* | A flat circular cake baked from one side only |
| *Çitrakāma* | Painting work |
| *Çitrakāra* | Painter, artist |
| *Çuḷa* | Plume |
| *Çuna* | Lime |

**D**

| | |
|---|---|
| *Dakṣhiṇijuḍā* | Southern style tight bun |
| *Dadhinauti* | Kaḷasa, water pot shaped finial of the temple |
| *Dāḷamāḷikā* | Woman holding the branch of a tree |
| *Dāḷimva* | Pomegranate (fruit and tree) *Punica Granatam* |
| *Daṇḍi* | Nose pendant |
| *Dāṇḍi Rāmāyaṇa* | *Rāmāyaṇa* composed by Baḷarāma Dāsa |
| *Daraji* | Tailor |
| *Darpaṇā* | Female figure holding a mirror |
| *Darśana* | Ritual visit to a temple |
| *Daśami* | Tenth day of a fortnight in a lunar month |
| *Daśamaskanda* | Tenth book of the *Bhāgavata* dealing with early life of Kṛṣṇa |
| *Daśamuḷa* | Medicinal preparation for fever, cough, etc.made of ten herbs |
| *Devaniti* | Temple rituals |
| *Devasnāna* | Bathing of the idols |
| *Devasnānamaṇḍapa* | Pavilion where the idols are bathed |
| *Devasnānapurnimā* | Full moon of *Jyeṣtha* |
| *Dhanusamkrānti* | The first day of the solar month of *Dhanu* (mid December) |
| *Dhupa* | Food offering in a temple |

| | |
|---|---|
| *Dikpāḷa* | Guardians of the directions |
| *Doḷapurnimā* | Full moon day of the lunar month of *Phālguna* |
| *Dopichhāsiṃha* | The corner Lion (*Karṇa Siṃha*) |
| *Dopakhāsiṃha* | See above |
| *Ḍoriā* | Horizontal narrow list or band |
| *Daśāvatāra* | Ten incarnations of Viṣṇu: Matsya, Kachapa, Varāha, Vāmana, Narasiṃha, Rāma, Paruśurāma, Baḷarāma, Buddha and Kaḷki |
| *Dvādaśi* | Twelfth day of a fortnight in a lunar month |
| *Dvārageḍā* | The entrance arch in a chariot |
| *Dvārapāḷa* | Door guardian at the entrance of the shrine |
| *Dvārasiṃha* | Lions at the entrance to the temples |

**E**

| | |
|---|---|
| *Ekādaśi* | Eleventh day of a lunar fortnight |
| *Ekāntadarśana* | Exclusive and private audience |

**G**

| | |
|---|---|
| *Gāikandi* | Compartment decorated with the cow motif |
| *Gairika* | Red ochre |
| *Gajamukutāhāra* | A chain with a pendant studded with the legendary pearl from the elephant |
| *Gajapati Rājā* | *Rājā* of Gajapati dynasty |
| *Gajoddhāraṇa* | Theme depicting Viṣṇu rescuing the elephant from the jaws of the crocodile |
| *Gamā* | *Antarāḷa* (that connects two temple chambers) |
| *Gamhā* | Earthen mound |
| *Gamhāpurnimā* | Full moon day of the month of *Śrāvaṇa* |
| *Gaṇḍabhairava* | A mythical bird who can fly while holding several elephants in its beak, wings and claws |
| *Gaṇḍi* | The spire of the temple |
| *Ganjapā* | Circular playing card |

| | |
|---|---|
| *Gantāghara* | Storeroom |
| *Gantāghariā* | Storekeeper |
| *Gantāghara karaṇa* | Clerk in charge of the store |
| *Gaṇṭhijuḍā* | A knotted bun |
| *Garaḍā* | Round polishing stone |
| *Garuḍabakharā* | *Nāṭamandira*, the third chamber in the Orissan temple complex where the Garuḍa pillar stands |
| *Gauḍa* | Milkman |
| *Geru* | Red ochre |
| *Ghāgharā* | Skirt like dress worn by women |
| *Ghaṇā* | Oil pressing mill |
| *Ghaṇṭa* | Bell |
| *Ghāt* | Bathing place in a river or a pond |
| *Gharakaraṇā* | Household |
| *Ghoḍākandi* | Compartment decorated with the horse motif |
| *Girigovardhana* | Theme depicting Kṛṣṇa lifting Mount Govardhana |
| *Gitagovinda* | The poem composed by twelfth century poet, Jayadeva |
| *Goḍakhaḍu* | Anklet |
| *Gopalīḷā* | The deeds of Kṛṣṇa in Gopa |
| *Gopura* | The two storeyed temple entrance |
| *Guḍa* | Molasses |
| *Guḍisāṇi* | The temple dancer |
| *Guḍiṣāṇi* | See above |
| *Gumāstā* | Clerk |
| *Guṇā* | Nose ornament |
| *Guṇḍicā yātrā* | The car festival |
| *Guṇi* | The temple dancer (prostitute) |
| *Guṇimeḷa* | The group of temple dancers |

**H**

| | |
|---|---|
| *Haḷadivasanta* | Light yellow sari |
| *Haṃsaguṇā* | Circular nose ornament resembling goose |
| *Haṃsakandi* | Compartment with painted swan motif |
| *Hara* | Lord Śiva |
| *Haribol* | Singing of Hari's name |
| *Hariṇakandi* | Compartment with painted deer motif |
| *Haritāḷabanaka* | Painting of the chrome yellow |
| *Hātikandi* | Compartment with painted elephant motif *Hinguḷa* vermilion |
| *Hiraṇyavidāraṇa* | Tearing open the bowl of demon Hiraṇyakaśipu by Narasiṃha |
| *Homa* | Sacrificial fire |

**J**

| | |
|---|---|
| *Jābitā* | List |
| *Jagamohana* | Porch, *piḍha* temple in front of the main *deuḷa* |
| *Jaḷakriḍā* | Water sports |
| *Jāngha* | Pilaster-like projecting wall-element detailed as *koṇaka. anartha, rāhā* |
| *Janmasthāna* | Birth place |
| *Jāunlāveṇi* | Twin braids |
| *Jhāḍa* | Hanging lamp |
| *Jharā* | Sculptured hanging ornament |
| *Jhikā* | Ear ornament with chain |
| *Jhulaṇa Yātrā* | Celebrated for seven days from the ninth day of the bright fortnight of *Śrāvaṇa* |
| *Jhumpā* | Pendant |
| *Jhumukā* | Ear pendant |
| *Jiśā* | Miniature shrine on the *gaṇḍi* portion of the main temple |
| *Joḍianlā* | Double rimmed stone structure placed on the *gaṇḍi* portion of the temple |

| | |
|---|---|
| *Jyesṭha* | Name of a month in the Oriya calendar, the second month of the summer season |
| *Jyesṭhapurnimā* | Full moon day of the month of *Jyesṭha* |

**K**

| | |
|---|---|
| *Kaçhā* | End portion of a *dhoti* worn by a man tucked in at the back |
| *Kadamava* | (*Haines*) Monsoon flower. |
| *Kāhāḷiā* | Piper |
| *Kaithaaṭhā* | Gum from elephant apple |
| *Kākarā* | Sweet rice cake deep fried in ghee |
| *Kaḷāmeghi* | Resembling the dark clouds |
| *Kaḷaśa* | Crowning element of the temple in the form of a stone-vase, figuring as the container of the nectar of immortality |
| *Kaṃkaṇa* | Gold wrist-band |
| *Kāmakunjara* | Elephant composed of women figures |
| *Kāmaśara* | The arrow of the cupid, the God of Love |
| *Kānaphula* | Ornament for the ear in the shape of a flower |
| *Kānçalā* | Breast band, blouse |
| *Kānçivijaya* | Episode depicting the march of Jagannātha and Baḷabhadra against Kānçi |
| *Kandarapa Ratha* | The car of Cupid (composed out of women figures) |
| *Kandi* | Compartment |
| *Kaniara* | (*Cessia*) the full bloom in yellow |
| *Koṇikapāga* | The corner buttress of the temple |
| *Kanti* | The projected horizontal slab |
| *Kāpa* | Ear ornament |
| *Kapitha* | Elephant apple |
| *Kārtika* | Eleventh day in the bright fortnight of *Kārtika*, *Baḍaekādaśi* the day of fasting |
| *Kārtika Purāṇa* | Epic eulogising the month of *Kārtika* |

| | |
|---|---|
| *Kāsu* | A chain attached with several circular pendants |
| *Kasturi* | Musk |
| *Kauḍi* | Cowree |
| *Kaupina* | Loin cloth |
| *Keśara* | The filaments of the flower or mane of a horse or lion. |
| *Ketaki* | Flower variety of screw pine tree, *Pandanus Agriculatus* |
| *Khaḍilāgi* | To apply chalk coating |
| *Khaḍu* | Wrist-band |
| *Khajā* | Crisp sweet made out of wheat rice and sugar |
| *Khaḷipakeivā* | To apply the primary coating over the canvas |
| *Khanjābrāhmaṇa* | A Brahmin entitled to a share in the temple offerings |
| *Khapuri* | Skull or the sealing portion of the spire |
| *Kharaḍacuna* | Rough lime plaster |
| *Khirasāgara* | Legendary ocean of milk where Viṣṇu floats on the serpent |
| *Khiri* | Liquid cereal |
| *Khopā* | Chignon |
| *Khoṣā* | Chignon |
| *Kiraṭi* | Crown |
| *Kirtimukha* | Face of glory, human face in the central circle of *vajra-mastakas* |
| *Kiriṭamukuṭa* | Crown with decorative band at the front |
| *Koḷibikā* | Selling of berries |
| *Kṛṣṇalīḷā* | Deeds of Kṛṣṇa |
| *Kṛṣṇasingha-Mahābhārata* | *Mahābhārata* composed by King Kṛṣṇa Singh of Dharākote |
| *Kubujā* | The hunchbacked woman who was transformed into a beauty by Kṛṣṇa |
| *Kuḷiādeuḷa* | Gateway temples built at the four corners in the compound wall |
| *Kumārapurnimā* | Full moon day in the month of *Āśvina* |
| *Kumbhāra* | Potter |

| | |
|---|---|
| *Kuṁbhadhaḍi* | Border with pyramidal motifs |
| *Kuṁkuma* | Vermilion powder |
| *Kuśa* | Grass used in the rituals |

**L**

| | |
|---|---|
| *Laḷitabhangi* | Delicate posture |
| *Laḷitāsana* | Delicate sitting posture with one leg hanging down |
| *Latā* | Creeper |
| *Lavaṇikhiā* | Referring to Kṛṣṇa who is fond of butter |
| *Lotaṇijuḍā* | A chignon dangling on the shoulder |
| *Lotaṇiveṇi* | Braid which hangs in front |

**M**

| | |
|---|---|
| *Māçhi* | Nose ornament |
| *Madaḷāpānji* | Chornicle of the Jagannātha temple |
| *Mādhavi* | A flowering creeper, *Hiptage Madablata* |
| *Madhusajyā* | Honeymoon |
| *Madhyaprava* | Name of the book in the *Mahābhārata* |
| *Madhyavindu* | The centre point in a compositional diagram |
| *Magara* | Legendary acquatic animal, a species of crocodile with a small proboscis, vehicle of Varuṇa and Gangā |
| *Māgha* | Name of a month in the Oriya calendar, second month of winter season |
| *Mahādipa* | The lamp lit on the top of a temple |
| *Mahālakṣmipujā* | Worship of the Goddess Lakṣmi |
| *Mahāraṇā* | Surname of a traditional architect, or a painter, or a sculptor in Orissa |
| *Mahābhārata* | The great Indian epic composed by Vyāsa |
| *Mahāviṣuva* | Observed on the first day of the solar cyclic year |
| *Majhibakharā* | Jagamohana or *mukhaśāḷā* in the complex |

| | |
|---|---|
| *Majhikandi* | Central compartment |
| *Makaraçāuḷa* | The first grains of rice grown which are offered to the deities on *Makara Saṃkrānti* |
| *Makarakuṇḍaḷa* | Earring in the shape of *makara* |
| *Makarasankrānti* | Observed on the first day of the month of *Māgha* |
| *Māli* | Gardener |
| *Mallikaḍhi* | Earring |
| *Mallakaḍi* | A string of gold or silver balls, resembling jasmine buds |
| *Māna* | Vanity |
| *Mānabhanjana* | Name of a drama dealing with Kṛṣṇa's endeavours to regain the love of Rādhā whose pride had been earlier hurt |
| *Maṇḍaṇi* | Decoration |
| *Maṇḍapa* | Pavilion, hall in front of the main shrine, *mukhásāḷā*, small shrine made with pillars and pyramidal roof |
| *Mandāra* | China rose, *Hibiscu Rosa* |
| *Mandiraçāriṇī* | Crouching women seated at the *beki* portion of the temple as of supporting the *āmaḷaka* |
| *Mangaḷa ārati* | Ceremonial waving of the lamp before the deities in the morning after the temple is open to the public |
| *Manihāra* | Chain holding precious gem |
| *Mārgaśira* | Name of a month in the Oriya calendar sacred to Goddess Lakṣmi |
| *Mathāmaṇi* | Ornament (pendant) worn at the central parting of the hair |
| *Mathurāgamana* | Theme depicting Kṛṣṇa's journey to Mathurā, escorted by Akrura at the invitation of Kaṃsa |
| *Minākhi* | Fish-eyed woman |
| *Mithuna* | Amorous couple |
| *Mohanabakharā* | *Nāṭamandira*, the third chamber |
| *Moṭaakaḷā* | Thick black line |
| *Motihāra* | Chain with pearls |
| *Mṛdanga* | A drum |

| | |
|---|---|
| *Mudi* | Ring |
| *Mudrā* | Seal, covering, hand gesture |
| *Muga* | Green gram |
| *Muhāṇṭa* | The projected horizontal slab facing outside |
| *Mukhásāḷā* | Hall in front of the main temple, also called the Jagamohan or *maṇḍapa* |
| *Mukhasiṃghāra* | Painting of the faces of the wooden deities in the Jagannātha temple |
| *Mukhavāsa* | A cloth used to wipe the face of a deity after ritual offerings |
| *Mukuṭa* | Crown |
| *Muruja* | Stone powder used to draw ritual diagrams |

**N**

| | |
|---|---|
| *Nāc̣uṇi* | Dancer |
| *Nagara* | City |
| *Nāgaram* | Ornament worn on the back of the head, at the base of the braid |
| *Nāgeśvara* | *Mesnafera*. The name of a scented flower |
| *Nahara* | Palace |
| *Nānu* | A chain worn around the neck |
| *Nārikeḷa* | Coconut |
| *Nāṭaka* | Play |
| *Nāṭamandira* | Dancing hall |
| *Navadina Yātrā* | Nine-day festival of Lord Jagannātha |
| *Navagraha* | Nine planets |
| *Navagrahapāṭa* | Stone slab depicting the nine planets |
| *Nāvakeḷi* | Recreation on the boat, Kṛṣṇa used to perform *nāvakeḷi* with *gopis* |
| *Navanārikunjara* | Elephant composed of nine women |
| *Navāta* | Hard molasses |
| *Navataḷa* | Nine-storeyed |
| *Navagunjara* | A mythical animal composed of nine limbs of animals, birds and human |

| | |
|---|---|
| | beings, such as the head of a cock, the hump of a bull, the neck of a peacock, a snake as the tail, the waist of a lion, the legs of a tiger, a horse, an elephant and a woman's hand holding a lotus or a *cakra* |
| *Netrautsava* | Painting of eye ceremony |
| *Niḷa* | Blue |
| *Niḷameghi* | Sari resembling the colour of blue clouds |
| *Niḷāmvari* | Blue cloth, blue sari |
| *Notha* | Nose ring |

**O**

| | |
|---|---|
| *Oḍhaṇā* | Veil |
| *Oḍhaṇi* | Shawl |
| *Oḍhanasaṣthi* | Celebrated on the sixth day of the bright fortnight in the month of *Mārgaśira*, ( at the advent of winter) when the deities are given new shawls |
| *Oṭakandi* | Compartment decorated with camel motifs |

**P**

| | |
|---|---|
| *Pābhāga* | The lower portion of the *bāḍa* |
| *Pāciri* | Compound wall |
| *Padmamaṇḍaḷa* | Lotus diagram |
| *Padmāsana* | Lotus pose |
| *Pahuḍa vije* | To sleep |
| *Pahuḍavijekaranti* | Goes to sleep |
| *Pahilibhoga* | The early morning offerings in a termple, in the month of *Pauṣa* |
| *Pyjāmā* | Trousers |
| *Paikaçhā* | End portion of the front portion a *dhoti* tucked in at the back |
| *Pāna* | Betal |
| *Pāndbaṭā* | A container for betel leaf |

| | |
|---|---|
| *Pānapika* | Spittoon |
| *Paṇasa* | Jack fruit, central pendant from the ceiling of a wooden *maṇḍapa* |
| *Pāṇāsaṃkrānti* | Observed on the first day of the month of *Vaiśākha* see *mahaviṣuva* |
| *Panata* | End portion of a *sari* |
| *Pānçi* | Front folds of the *dhoti* worn by a man. |
| *Pançāmṛta* | Bathing of the deities with five nectars, such as milk, honey, molasses, curd and ghee |
| *Mahāsnāna* | Great bathing ritual |
| *Paṇḍā* | Brahmin in the service of the temple |
| *Pariçhā* | Superintendent of the temple |
| *Pariçhā karaṇa* | See above |
| *Parśvabhangi* | Profile, side pose |
| *Parśvadevatā* | The cult deities which adorn the three sides of the main shrine |
| *Paṭā* | Slab |
| *Pauṣapurnimā* | The full moon day of *Pauṣa* |
| *Peṇḍi* | A small tassel, hanging from a circular nose ring |
| *Pharuā* | Small wooden casket |
| *Phāśia* | Wire ring for the nose and ear |
| *Piḍha* | Downward curving pediment, covering, crowning element |
| *Piḍhamuṇḍi* | Miniature shrine wtith a *piḍha* roof |
| *Piḍhamaṇḍapa* | A porch with *piḍha* roof |
| *Pihāṇiā* | A small tassel-like spoon, ear ornament |
| *Phiriphirā* | Hanging tassels |
| *Pitāmvara* | Yellow cloth, worn by Kṛṣṇa |
| *Piṭha* | Plinth of the temple |
| *Poṭala* | Shrine with walls and domed roof, without pillars |
| *Pothi* | Manuscript |
| *Prāçira* | Compound wall |

| | |
|---|---|
| *Prasāda* | Offerings |
| *Prāsāda* | Palace |
| *Prathamakhaṇḍa* | First portion |
| *Pratimā* | Idol |
| *Pratipadā* | The day follows the full moon,and the new moon |
| *Pratiṣthā* | Consecration |
| *Pujā* | Worship |
| *Purāṇa* | Epic |
| *Purohita* | Priest |
| *Purṇakumbha* | Foliated vessel |
| *Purnimā* | Full moon day |

**R**

| | |
|---|---|
| *Rādhā Premalīḷā* | Drama enacting the love sports of Rādhā. Popular in South Orissa. The play is enacted with the help of improvised wooden *kuñjas* |
| *Rāgiḍi* | Ornament used by woman on the head at the origin of the braid |
| *Rāhā* | Central vertical division of the temple |
| *Rāhāpāga* | Central vertical projecting division on the wall and spire of the temple |
| *Rāi* | The horizontal string on the *ghaṇṭa* |
| *Rāikā* | Blouse |
| *Rājā* | King |
| *Rājājemā* | Princess |
| *Rājaka* | Washerman |
| *Rājaniti* | Kingly rituals |
| *Rajavarta* | Blue |
| *Rāmāyaṇa* | Indian epic composed by Vālmiki |
| *Rangalekhā* | Doing ornamentation and detailing in a painting |
| *Rangasabhā* | The bow festival organised by Kaṃsa to trap Kṛṣṇa |

| | |
|---|---|
| *Rāsa* | Sport of Kṛṣṇa and *gopis* |
| *Rāsalīḷā* | Where Kṛṣṇa dances with sixteen thousand *gopis* |
| *Rāsamaṇḍaḷa* | A painting or sculpture in a circular composition where Kṛṣṇa is shown dancing with *gopis* |
| *Rāśitela* | Sesame oil |
| *Ratha* | Car |
| *Rathapratiṣthā* | Consecration of the chariot (car) |
| *Ratnamunda* | The final stone which seals the roof of the temple |
| *Ratnasiṃhasāna* | Pedestal with a recessed middle encrusted with jewels |
| *Rāvanaraçhatra-bhanga* | Theme showing Rāma destroying the royal umbrella of Rāvaṇa who had arrived in his flying chariot, to assess the strength of Rāma's contingent |
| *Rekhāpançami* | Celebrated on the fifth day of the dark fortnight in the month of *Bhādrava* |
| *Rekha temple* | Temple with a curvilinear spire which houses the (*Śikhara* temple) main deities |
| *Roṣaghara* | Kitchen |

## S

| | |
|---|---|
| *Sāḍhi* | Cloth worn by women |
| *Sāḍhibandhā* | Ceremony of investiture for the servants of the Jagannātha temple |
| *Sādhu* | Hermit |
| *Sākarā* | Fried cake prepared out of rice and molasses |
| *Śakaṭā Badha* | Killing of cart demon |
| *Sārathi* | Charioteer |
| *Śāyaka* | Arrow |
| *Śaliḷāntara* | Recesses on the temple facade to direct the flow of rain water downwards. |
| *Śātapuriamāvāsyā* | Celebrated on the new moon day in the month of *Bhādrava* |
| *Samkirtana* | Dancing and singing of the Lord's name to the accompaniment of drums, cymbals, etc. |

| | |
|---|---|
| *Sanċā* | Gift consisting of rice, *dāl*, vegetables, *ghee*, molasses, etc. given to Brahmins and painters for their services. |
| *Santha beṭhiā* | He who does voluntary service in the king's palace |
| *Sankhuā* | Conch blower |
| *Sarukaḷā* | Fine black line in a painting |
| *Sarvaghaṇṭa* | An order of *bhadra* temple |
| *Sevā* | Service with reference to a temple |
| *Senākāṭha* | A plank in the chariot which is removed by the Goddess Laksmi to avenge her insult |
| *Sevaka* | Servant |
| *Śikhara* | Spire of the temple, also called *vimāna, garbhaka, garbha-mandira* |
| *Śikharaċāḷa* | Spiral roof |
| *Siḷapathara* | Grinding stone |
| *Siṃhakaṭi* | Waist resembling that of a lion |
| *Siṃhadvāra* | Lion's gate |
| *Siṃhāsanapaṭā* | Wooden plank on the lion's throne |
| *Sindura* | Vermilion |
| *Sinthi* | The 'partings' in the hair |
| *Śivarātra* | Fourteenth day of the dark fortnight in the month of *Phālguna* on which Lord Śiva was born. Devotees keep vigil throughout this night |
| *Snānavedi* | Bathing platform of the deity |
| *Ṣohaḷasahasra* | Sixteen thousand |
| *Srāvaṇa* | Name of a month in the Oriya calendar, the second month of the rainy season |
| *Śrianga* | Divine body |
| *Śriangaphitivā* | To open the divine body, to remove the cloth layers from the images of Jagannātha,etc. |
| *Śrihasta* | Divine hand |
| *Śrisarkār* | Divine Lord |

| | |
|---|---|
| *Suāra* | Cook |
| *Subhadrāharaṇa* | Elopement of Subhadrā |
| *Śukaçançu* | Nose resembling the beak of a parrot |
| *Sunāsankhā* | Gold bangles |
| *Sunāri* | Goldsmith |
| *Sunāriveśa* | Kṛṣṇa in the guise of a goldsmith |
| *Svāsaparichā* | Head of the team of *bhois* who carry the deities in the procession |

**T**

| | |
|---|---|
| *Tāḍa* | Armlet |
| *Tahaliā* | Sweeper and messenger |
| *Tāḷa* | Unit of measurement |
| *Talabhādi* | Lower tier |
| *Taḷajāngha* | The lower portion of the temple *bāḍa* |
| *Tarkāri* | Curry |
| *Thāḷi* | Plate |
| *Tiḷapuṣpa* | Sesamum flower |
| *Tiṇigoḍiā* | Animal standing on three legs. A sitting lion motif with one leg raised found on the temples |
| *Ṭippākhātā* | Notebook |
| *Ṭippaṇā* | Notes |
| *Ṭopikiraṭi* | Royal crown |
| *Tribhanga* | Three way bend of the figure |
| *Tṛtiyā* | Third day following *Purnimā* or *Amāvāsyā* |
| *Tuḷi* | Brush |
| *Tuḷasī* | Basil |

U

| | |
|---|---|
| *Uparajāṅgha* | The upper portion of the temple *bāḍa* |
| *Upavana* | Garden |
| *Uttariya* | Upper garment |

V

| | |
|---|---|
| *Vaidehiśa* | Rāma |
| *Vaiśākha* | Name of a month in the Oriya calendar, the first month of the year |
| *Vājubandha* | Armlet |
| *Vana* | Forest |
| *Vanajāga* | Fire sacrifice performed in the forest, before felling trees |
| *Vandhāveṇi* | Twisted braid |
| *Vānkajuḍā* | Tilted bun |
| *Vastraharaṇa* | Theme of the painting and sculpture in which Kṛṣṇa stole the clothes of the*gopis* |
| *Vastralāgihevā* | To put on clothes |
| *Vasuṇi* | Nose pendant |
| *Vāvulaaṭhā* | Gum from the, *vāvula tree* |
| *Vedī* | Platform |
| *Veṇī* | Braid |
| *Vidāḷa* | Mythical creature which is half lion, and half other beings |
| *Vijebakharā* | Sanctum where the deities are enshrined |
| *Vijepratimā* | Portable idol representing the main deity |
| *Virāsana* | Seated posture with one knee on the ground, and the other raised |
| *Viri* | Black gram (*Phaseolus Radiature*) |
| *Vyākhyāna* | In the manner of preaching, explaining |
| *Vyakhyānamudrā* | Hand gesture in the manner of preaching, speaking, explaining, etc. |

**Y**

| | |
|---|---|
| *Yajnopavita* | Sacred thread |
| *Yātrī* | Pilgrim |
| *Yātripaṭa* | *Paṭa* painting of Jagannātha meant for the pilgrims |
| *Yavana* | Muslim |
| *Yogaçitta* | Deep in meditation |
| *Yugaḷa* | Pair |
| *Yuvarāj* | Prince |

## APPENDIX ONE
## List of Temple Sculptures

### *Vijebakharā*

| | | | |
|---|---|---|---|
| south side | *bāḍa* | *talajāngha* (from left) | Rāma<br>Parśurāma<br>Trivikrama Viṣṇu<br>*ṛṣi* |
| south side | *bāḍa* | *uparajāngha* lower tier (from left) | *maithuna*<br>*viḍāḷa*<br>*maithuna*<br>*viḍāḷa*<br>*viḍāḷa*<br>*maithuna*<br>*viḍāḷa*<br>Yaśodā with Kṛṣṇa and Baḷarāma |
| south side | *bāḍa* | *uparajāngha* Upper tier (from left) | *maithuna*<br>Kṛṣṇa Baḷarāma<br>*yugaḷa*<br>*maithuna*<br>Kāḷiyadaḷana<br>Vastraharaṇa<br>*maithuna*<br>Saraśvati<br>*maithuna* |
| west side | *bāḍa* (from left) | *taḷajāngha* | Kaçhapa *avatāra*<br>Matsya *avatāra*<br>Bauda (Buddha) *avatara*<br>Baḷarāma |

| | | | |
|---|---|---|---|
| west side | *bāḍa* | *uparajāngha*<br>(from left) | *maithuna*<br>*viḍāḷa*<br>*maithuna*<br>*viḍāḷa*<br>*viḍāḷa*<br>*maithuna*<br>*viḍāḷa*<br>Yaśodā with Kṛṣṇa<br>and Baḷarāma |
| west side | *bāḍa* | *uparajāngha*<br>upper tier<br>(from left) | *maithuna*<br>Kṛṣṇa Baḷarāma<br>*yugaḷa*<br>*maithuna*<br>Kāḷiyadaḷana<br>Vastraharaṇa<br>*maithuna*<br>Sarasvati<br>*maithuna* |
| west side | *bāḍa* | *taḷajāngha*<br>(from left) | Kaçhapa *avatāra*<br>Matsya *avatāra*<br>Bauda (Buddha) *avatāra*<br>Baḷarāma |
| west side | *bāḍa* | *uparajāngha*<br>lower tier<br>(from left) | *maithuna*<br>*viḍāḷa*<br>*maithuna*<br>*viḍāḷa*<br>*viḍāḷa*<br>*maithuna*<br>*viḍāḷa*<br>*viṇāvādini* |
| west side | *bāḍa* | *uparajāngha*<br>upper tier<br>(from left) | *maithuna*<br>*viṇāvādini*<br>*maithuna*<br>Rāma on the shoulder<br>of Hanumān<br>Yaśodā and Kṛṣṇa<br>*maithuna*<br>*viṇāvādini*<br>*maithuna* |

| | | | |
|---|---|---|---|
| north side | *bāḍa* | *taḷajāngha* (from left) | Kaçhapa *avatāra*<br>Kaḷki *avatāra*<br>Narsiṃha *avatāra*<br>Varāha *avatāra* |
| north side | *bāḍa* | *uparajāngha* lower tier (from left) | *maithuna*<br>*viḍāḷa*<br>*maithuna*<br>*viḷāḷa*<br>*viḍāḷa*<br>*viṇāvādini*<br>*viḍāḷa*<br>*maithuna* |
| north side | *bāḍa* | *uparajānghah* | *maithuna*<br>*darpaṇā*<br>*maithuna*<br>*padmagandhā*<br>*nāyikā*<br>*maithuna*<br>*padmagandhā*<br>*maithuna* |

***Parśvadevatā*** **shrines attached to** ***vijebakharā***

| | |
|---|---|
| south side with Varāha | Agni on east *bāḍa*<br>Yama on west *bāḍa*<br>Indra on south *bāḍa* |
| north side with Trivikrama | Varuṇa on east *bāḍa*<br>Brahmā on west *bāda*<br>Aiśānya on north *bāḍa* |
| west side with Narasiṃha | Vāyu on west *bāḍa*<br>Nairuta on north *bāḍa*<br>Indra on south *bāḍa* |

***Vijebakharā***

| | | | |
|---|---|---|---|
| south side | *gaṇḍi* | first tier (from left) | *nāyikā*<br>Aghāsurabadha<br>*jhāmpasiṃha*<br>*nāyaka*<br>Bakāsurabadha |

| | | | |
|---|---|---|---|
| south side | *gaṇḍi* | second tier (from left) | Kṛṣṇa<br>*vināvādini*<br>*jhāmpasiṃha*<br>*viṇāvādini*<br>Rādhā Kṛṣṇa<br>*yugaḷa* |
| south side | *gaṇḍi* | third tier (from left) | *jhāmpasiṃha* |
| west side | *gaṇḍi* | first tier (from left) | *nartaki*<br>Keśibadha<br>*jhāmpasiṃha*<br>Kṛṣṇa and Putanā |
| west side | *gaṇḍi* | second tier (from left) | *nartaki*<br>*mṛdangabādini*<br>*jhāmpasiṃha, nartaki*<br>*nāyikā*<br>Kṛṣṇa |
| west side | *gaṇḍi* | third tier | *jhāmpasiṃha* |
| north side | *gaṇḍi* | first tier (from left) | *nartaki*<br>*viṇāvādini*<br>*jhāmpasiṃha*<br>*nartaki*<br>*nartaka* |
| north side | *gaṇḍi* | second tier (from left) | Kṛṣṇa<br>*nartaki*<br>*jhāmpasiṃha*<br>*nartaki*<br>Kṛṣṇa |
| north side | *gaṇḍi* | third tier (from left) | *jhāmpasiṃha* |

***gamā* linking *vijebakharā* with *majhibakharā***

| | | | |
|---|---|---|---|
| south side | *bāḍa* | *taḷajāngha* (from left) | sculpture<br>Durgā |

| | | | |
|---|---|---|---|
| | | | Devaki delivering<br>the child Kṛṣṇa<br>Vasudeva carrying<br>Kṛṣṇa |
| south side | *bāḍa* | *uparajāngha*<br>lower tier | sculpture<br>Ganeśa<br>*maithuna*<br>*maithuna*<br>*viḍāḷa*<br>*mithuna*<br>*viḍāḷa*<br>*maithuna* |
| south side | *bāḍa* | *uparajāngha*<br>upper tier<br>(from left) | *maithuna*<br>Gajalakṣmi<br>*maithuna*<br>*aḷasakanyā*<br>*maithuna*<br>*kanyā*<br>*maithuna* |

***gamā* linking *vijebakharā* with *majhibakharā***

| | | | |
|---|---|---|---|
| north side | *bāḍa* | *taḷajāngha*<br>(from left) | Kṛṣṇa<br>court scene<br>Ugrasena with |
| Devaki | | | Nārāyaṇa<br>*maithuna*<br>Nārāyaṇa<br>Nārāyaṇa |
| north side | *bāḍa* | *uparajāngha*<br>lower tier<br>(from left) | *maithuna*<br>*viḍāḷa*<br>*maithuna*<br>*viḍāḷa*<br>*maithuna*<br>*viḍāḷa*<br>Kṛṣṇa |
| north side | *bāḍa* | *uparajāngha* | *maithuna* |

| | | upper tier | *padmagandhā* |
|---|---|---|---|
| | | (from left ) | *maithuna* |
| | | | *padmagandhā* |
| | | | *maithuna* |
| | | | *riṣi* |
| | | | *viṇāvādini* |
| | | | *maithuna* |

***majhibakharā***

| south side | *bāḍa* | *talajāngha* | Nanda and Yaśodā |
|---|---|---|---|
| | | (from left ) | Yaśodā and Kṛṣṇa |
| | | | Śakṭātasura badha |
| | | | *darpaṇā* |
| | | | musician |
| | | | *nāyikā* |
| | | | Kṛṣṇa and Yaśodā |
| | | | *dadhimanthana* |
| south side | *bāḍa* | *uparajāngha* | *maithuna* |
| | | lower tier | *viḍāḷa* |
| | | (from left) | *maithuna* |
| | | | *viḍāḷa* |
| | | | *maithuna* |
| | | | *viḍāḷa* |
| | | | *viḍāḷa* |
| | | | *maithuna* |
| | | | *viḍāḷa* |
| | | | *maithuna* |
| | | | *viḍāḷa* |
| | | | *maithuna* |
| south side | *bāḍa* | *uparajāngha* | *maithuna* |
| | | upper tier | musician |
| | | (from left) | *maithuna* |
| | | | *aḷasakanyā* |
| | | | *maithuna* |
| | | | *nāyikā* holding a vessel |
| | | | musician (ginivādini) |
| | | | *nāyikā* |
| | | | *viṇāvādini* |
| | | | *nāyikā* |

| | | | |
|---|---|---|---|
| | | | *musician* |
| | | | *viṇāvādini* |
| | | | *maithuna* |
| | | | nāyikā |
| | | | *maithuna* |
| | | | musician |
| | | | *maithuna* |
| | | baraṇḍa | *aḷasakanyā* |
| | | (from left) | lotus bracket |
| | | | lion bracket |
| | | | *aḷasakanyā* |
| | | | lotus bracket |
| | | | lion bracket |
| | | | lion bracket |
| | | | *aḷasakanyā* |
| | | | lion bracket |
| | | | *aḷasakanyā* |
| | | | lotus bracket |
| | | | *aḷasakanyā* |
| | | | lion bracket |
| | | | lotus bracket |
| | | | *aḷasakanyā* |

***majhibakharā***

| | | | |
|---|---|---|---|
| north side | *bāḍa* | *taḷajāngha* | *kubujā* |
| | | (from left) | Kṛṣṇa and *gopi* |
| | | | Kṛṣṇa killing |
| | | | Kubaḷāya elephant |
| | | | Muṣṭika *badha* |
| north side | *bāḍa* | *uparajāngha* | Sarasvati |
| | | lower tier | *viḍāḷa* |
| | | (from left) | Balabhadra |
| | | | *viḍāḷa* |
| | | | *viḍāḷa* |
| | | | *maithuna* |
| | | | *viḍāḷa* |
| | | | *maithuna* |

| | | | |
|---|---|---|---|
| north side | *bāḍa* | *uparajāṅgha* upper tier (from left) | Lakṣmi<br>*nāyika*<br>Viṣṇu<br>*viḍāḷa*<br>Annapurnā<br>sculpture<br>*nāyikā*<br>*maithuna*<br>*viṇāvādini*<br>*maithuna* |
| | | *baraṇḍa* (from left) | *aḷasakanyā*<br>lion bracket<br>lotus bracket<br>*aḷasakanyā*<br>*aḷasakanyā*<br>lotus bracket<br>lion bracket<br>*aḷasakanyā* |

***gamā* linking *majhibakharā* with *garuḍabakharā***

| | | | |
|---|---|---|---|
| south side | *bāḍa* | *taḷajāṅgha* (from left) | Yāmaḷārjuna<br>Bakāsurabadha<br>Agshāsurabadha<br>Godhanaçāraṇa |
| south side | *bāḍa* | *uparjāṅgha* lower tier (from left) | *maithuna*<br>*viḍāḷa*<br>*maithuna*<br>*viḍāḷa*<br>*viḍāḷa*<br>*maithuna*<br>*viḍāḷa*<br>Baḷarāma<br>*viḍāḷa*<br>warrior<br>*viḍāḷa*<br>*maithuna* |

| | | | |
|---|---|---|---|
| north side | *bāḍa* | upper tier<br>(from left) | *maithuna*<br>*vinavadini*<br>*maithuna*<br>musician playing<br>on violin<br>musician<br>*riṣi*<br>Mahiśmardini Durgā<br>*viḍāḷa* |

*baraṇḍa* has three lotus brackets and two *aḷsakanyā* brackets

***bhandārabakharā***

| | | | |
|---|---|---|---|
| west side | *bāḍa* | *taḷajāngha*<br>(from left) | warrior<br>Śani<br>sculpture missing |
| west side | *bāḍa* | *uparajāngha*<br>(from left) | Yama<br>Viṣṇu<br>Yama |
| north side | *bāḍa* | *taḷajāngha*<br>(from left) | Girigovardhan<br>*nāyikā* with *ālaṭa*<br>*nāyikā*<br>*nāyikā* |
| north side | *bāḍa* | *uparajāngha*<br>(from left) | Varuṇa<br>*nāyikā* with *çāmara*<br>Kṛṣṇa<br>*nāyikā* with *çāmara*<br>*mṛidangabādaka* |
| east side | *bāḍa* | *taḷajāngha*<br>(from left) | *nāyikā*<br>*nāyikā*<br>*nāyikā* with *çāmara* |
| east side | *bāḍa* | *uparajāngha*<br>(from left) | *Sani*<br>*nāyikā*<br>*mṛdangabādini*<br>*nāyikā* |

***garuḍabakharā***

| | | | |
|---|---|---|---|
| south side | *bāḍa* | *taḷajāngha* | *ṛṣhi* |
| | | (from left) | Dhenukāsurabadha |
| | | | Kṛṣṇa and Yaśodā |
| | | | Kaḷiyadaḷana |
| south side | *bāḍa* | *uparajāngha* | *maithuna* |
| | | lower tier | *maithuna* |
| | | (from left) | *maithuna* |
| | | | Yama |
| south side | *bāḍa* | upper tier | *maithuna* |
| | | (from left) | *maithuna* |
| | | | *maithuna* |
| | | | *maithuna* |
| | | | *maithuna* |
| | | *baraṇḍa* | *aḷasakanyā* |
| | | (from left) | *aḷasakanyā* |
| | | | *aḷasakanyā* |
| | | | *aḷasakanyā* |
| | | | *aḷasakanyā* |

***garuḍabakharā***

| | | | |
|---|---|---|---|
| south side | *bāḍa* | *talajāngha* | *ṛṣi* |
| | | (from left) | Dhenukāsurabadha |
| | | | Kṛṣṇa and Yaśodā |
| | | | Kāḷiyadaḷana |
| south side | *bāḍa* | *uparajāngha* | *maithuna* |
| | | lower tier | *maithuna* |
| | | (from left) | *maithuna* |
| | | | Yama |
| south side | *bāḍa* | *uparajāngha* | *maithuna* |
| | | upper tier | *maithuna* |
| | | (from left) | *maithuna* |
| | | | *maithuna* |

| | | | |
|---|---|---|---|
| southside | *bāḍa* | *baraṇḍa*<br>(from left) | *aḷasakanyā*<br>*aḷasakanyā*<br>*aḷasakanyā*<br>*aḷasakanyā*<br>*aḷasakanyā* |
| northside | *bāḍa* | *taḷajāngha*<br>(from left) | Kṛṣṇa and Sudāmā<br>Vastraharaṇa<br>Saṇḍhāsurabadha<br>*ṛṣi* |
| northside | *bāḍa* | *uparajāngha*<br>lower tier<br>(from left) | Viṣṇu<br>musician<br>warrior<br>*ālaṭadhāriṇi* |
| north side | *bāḍa* | upper tier<br>(from left) | ṛṣi<br>*çāmaradhāriṇi*<br>warrior<br>Viṣṇu |
| east side | *bāḍa* | *taḷajāngha*<br>(from left) | Ramakṛṣṇa<br>Radha Kṛṣṇa<br>Kaṃsa with Devaki's child<br>Nanda and Yaśodā |
| east side | *bāḍa* | *uparajāngha*<br>(from left) | *maithuna*<br>*maithuna*<br>*maithuna*<br>*maithuna* |
| east side | *bāḍa* | *uparajāngha*<br>upper tier<br>(from left) | *maithuna*<br>*nāyikā* with *ālata*<br>*maithuna*<br>*maithuna* |
| | *baraṇḍa* | (from left) | *aḷasakanyā*<br>lotus bracket<br>lotus bracket<br>lotus bracket<br>lotus bracket<br>*aḷasakanyā* |

| | | | |
|---|---|---|---|
| ***gaṇḍi*** | | | |
| | *rāhā* | projection on *beki* | *mandiraçāriṇi* |
| | | | *mandiraçāriṇi* |
| | | | *mandiraçāriṇi* |
| | *mastaka* | on *beki* | *dopiçhāsiṃha* (four) |
| | | on *rāi* | *jhāmpasiṃha* (eight) |
| ***gopura*** | | | |
| west side | *bāḍa* | *taḷajāngha* (from left) | *maithuna* |
| | | | *Kaçhapa avatāra* |
| | | | wrestler |
| | | | *Kaḷki avatāra* |
| | | | Kṛṣṇa |
| | | | Jagannātha |
| west side | *bāḍa* | *uparajāngha* (from left) | Sarasvati |
| | | | Viṣṇu |
| | | | deity on *magara* |
| | | | Lakṣmana |
| | | | Rāma |
| | | | Sitā |
| west side | *gaṇḍi* | lower tier (from left) | Goddess |
| | | | *ṛṣi* |
| | | | *nāyikā* |
| | | | couple |
| | | | couple |
| | | | *Nṛtya Gaṇeśa* |
| west side | *gaṇḍi* | upper tier (from left) | *ṛṣi* |
| | | | *maithuna* |
| | | | Goddess |
| | | | *nāyikā* |
| | | | *ṛṣi* |
| | | | *nāyikā* |
| west side | *baraṇḍa* | (from left) | *nāyikā* |
| | | | *nāyikā* |
| | | | *nāyikā* |
| | | | *nāyikā* |

| | | | |
|---|---|---|---|
| east side | *bāḍa* | *taḷajāngha* (from left) | Narasiṃha<br>Hanumān<br>Brahmā<br>*maithuna*<br>Matsya *avatāra*<br>Yama |
| east side | *bāḍa* | *uparajāngha* (from left) | Agni<br>Viṣṇu<br>Varāha<br>Jagannātha<br>Gajalakṣmi<br>Trivikrama |
| east side | *gaṇḍi* | lower tier (from left) | *mṛdangabādini*<br>*mṛdangabādini*<br>*vaṃśibādini*<br>*nartaki*<br>Bakāsurabadha<br>*nartaki* |
| east side | *gaṇḍi* | upper left (from left) | Lakṣmaṇa<br>Rāmā<br>Sitā<br>*nartaka*<br>Kṛṣṇa<br>Sandhāsurabadha |
| ***gopura*** | | | |
| south side | *bāḍa* | *taḷajāngha* (from left) | old woman<br>old woman<br>*maithuna*<br>woman spreading her *yoni*<br>covered by compound wall<br>*maithuna* |

| | | | |
|---|---|---|---|
| south side | *bāḍa* | *uparajāngha*<br>lower tier | Vasudeva crossing river Yamunā with child<br>*ṛṣi*<br>Kṛṣṇa, Yaśodā<br>Aghāsura badha<br>*çāmaradhāriṇi*<br>*maithuna* |
| south side | *bāḍa* | *uparajāngha*<br>upper tier<br>(from left) | *ṛṣi*<br>Dadhimanthana<br>Mangaḷā<br>*maithuna*<br>Aṣṭabakraṛṣi<br>Kṛṣṇa Baḷarāma |
| north side | *bāḍa* | *taḷajāngha*<br>(from left) | *rājā*<br>Śivagaṇa<br>Śivagaṇa<br>Viṣṇugaṇa<br>Viṣṇugaṇa<br>Kaḷiyadaḷana |
| north side | *bāḍa* | *uparajāngha*<br>(from left) | *paṇḍā*<br>Yama<br>Jagannātha<br>Baḷarāma<br>*ṛṣi*<br>Vastraharaṇa |
| north side | *gaṇḍi* | lower tier<br>(from left) | *nartaki*<br>*ṛṣi*<br>*godohana*<br>*gopāḷa*<br>*gopaḷuṇi*<br>*ṛṣi* |
| north side | *gaṇḍi* | upper tier<br>(from left) | *brāhmaṇa*<br>Kubaḷayabadha<br>*brāhmaṇa*<br>musician (ginivādini) |

| | | | Śakaṭabadha<br>*maithuna* |
|---|---|---|---|

***çāhāṇi maṇḍapa***

| | | | |
|---|---|---|---|
| north side | *bāḍa* | (from left)<br>lower tier | *maithuna*<br>*maithuna* |
| | | upper tier | *nāyikā*<br>Varuṇa |
| south side | *bāḍa* | lower tier<br>(from left) | *maithuna*<br>empty niche |
| | | upper tier | *nāyikā*<br>empty niche |
| east side | *bāḍa* | lower tier<br>(from left) | *maithuna*<br>musician |
| | | upper tier | *ṛṣi*<br>Brahmā |
| west side | *bāḍa* | lower tier<br>(from left) | *maithuna*<br>*maithuna* |
| | | upper tier | *mṛdangabādaka*<br>Viṣṇu |

**door jambs (*garuḍabakharā*)**

| | | |
|---|---|---|
| east side | left | Brahmā (top)<br>meanders (bottom) |
| | right | Śiva (top)<br>meanders (bottom) |
| south side | left | *dvārapāḷa* (top)<br>*ālaṭadhāriṇi* (bottom) |
| | right | *dvārapāḷa* (top)<br>*ālaṭadhāriṇi*(bottom) |

| | | |
|---|---|---|
| north side | left | Jaya (top)<br>*viṇāvādini* (bottom) |
| | right | Vijaya (top)<br>*viṇāvādini* (bottom) |

***majhibakharā***

| | | |
|---|---|---|
| south side | left | Gangā (top)<br>*çāmaradhāriṇi* (bottom) |
| | right | Yamunā (top)<br>*çāmaradhāriṇi* (bottom) |

***gamā* (linking *vijebakharā* with *majhibakharā*)**

| | | |
|---|---|---|
| south side | left | Gangā (top) |
| | right | Yamunā (top) |

*gopura*

| | | |
|---|---|---|
| east side | left | Jaya (top) |
| | right | Vijaya (top) |
| west side | left | Jaya (top) |
| | right | Vijaya (top) |

**entrance from *garuḍabakharā* to *majhibakharā***

| | | |
|---|---|---|
| | left | |
| | right | guardian figures |

**entrance from *majhibakharā* to *vijebakharā***

| | | |
|---|---|---|
| | left | |
| | right | guardian figures |

## APPENDIX TWO
## List of Wall Paintings

### Majhibakharā

| | | |
|---|---|---|
| Bagakandi | Upper panel | Cranes in various poses and postures inside the river Yamunā. |
| | Middle panel | *Rāsakriḍā*, Kṛṣṇa dancing with *gopis*, on the banks of the river Yamunā. |
| | Lower panel (east wall) | Madhusudana, Viṣṇu killing the demon Madhu. |
| | Lower panel (east wall) | *Hiraṇyavidāraṇa*, Narasiṃha tearing open Hiraṇyanakaśipu's bowl. |
| Ghoḍākandi | Upper panel | Caparisoned horses with riders, galloping, running and walking. |
| | Middle panel | *Nāvakeḷi*, Rādhā Kṛṣṇa *yugaḷa*. |
| | Lower panel (east wall) | *Sunāriveśa*, Kṛṣṇa in the guise of a goldsmith. |
| | Lower panel (west wall) | Baḷarāma with *sakhis*. |
| Gāikandi | Upper panel | *Gogoṣtha*, Nanda's cattleherd. |

| | | |
|---|---|---|
| | Middle panel | Kṛṣṇa rescuing the cowherd boys from the demon Truṇāsura, Sandhāsurabadha Aghāsurabadha,and Keśibadha. |
| | Lower panel (north wall) | *Navagunjara* |
| | Lower panel (north wall) | *Kançivijaya* |
| Oṭakandi | Upper panel | Camel with their *māhuntas*. |
| | Middle panel | Nanda's palace, Kṛṣṇa and Baḷarāma with their teacher Sandipani. |
| | Lower panel (south wall) | *Subhadrāharaṇa* |
| | Lower panel (north wall) | Arjuna in Dvārakā |
| Haṃsakandi | Upper panel | Swans in several poses and postures in the river Yamunā. |
| | Middle panel | Rādhā and Kṛṣṇa inside *kunjas* engaged in romantic interludes on the banks of the river Yamunā. |
| | Lower panel (west wall) | Jagannātha, Baḷabhadra and Subhadrā. |
| | Lower panel (east wall) | Lakṣmīnārāyaṇa |

| | | |
|---|---|---|
| Mānkaḍakandi | Upper wall | Monkeys in various poses. |
| | Middle panel | Samkirtanists, Gauḍiya *vaiṣṇavas* doing *nagarakitran*. |
| | Lower panel (north wall) | Decorative border |
| | Lower panel (south wall) | Decorative border |
| Hatikandi | Upper panel | Elephants inside a lotus pond. |
| | Middle panel | Kṛṣṇa is leaving for Mathurā, being escorted by Akrura. *Gopis* obstruct their way, and they enter the city of Mathurā. |
| | Lower panel (north wall) | *Gajoddhāraṇa* |
| | Lower panel (south wall) | *Anantaśayana* |
| Hariṇakandi | Upper panel | A herd of deer in various poses. Four tigers wait to catch them. |
| | Middle panel | Trivikrama, Lakṣmi Narasiṃha Harihara and *Godohana*. |
| | Lower panel (north wall) | Decorative border |

| | | |
|---|---|---|
| | Lower panel (south wall) | Decorative border |
| Majhikandi | Upper panel | Kaṃsa hears the verdict that the eighth child of Devaki will kill him. He puts Devaki in the prison house along with Vasudeva. Vasudeva and Devaki in the prison,Kamsa, snatches the child from Devaki and strikes it against a pole, Ugrasena is punished. |
| | (south wall) | Vasudeva is taking the child Kṛṣṇa out of the prison. Ugrasena obstructs his way, Vasudeva crosses the river Yamunā, exchanges the baby in Yaśodā's apartm-ent, Kaṃsa is informed of the birth of Kṛṣṇa, rushes to the prison, snatches the child and hits against a pole. The child is trans-formed into Durgā and flies away. |
| | (east wall) | Kaṃsa in the court, courtiers, Gods and Goddess are in attendance. Kaṃsa goes with Devaki and Vasudeva in a chariot after getting them married. |

| | | |
|---|---|---|
| | (west wall) | Gods and Goddesses in heaven are terrified at the power and deeds of Kaṃsa. They approach Viṣṇu on the ocean of milk, and after prayers, Viṣṇu promises them that he would be born as Kṛṣṇa, to kill Kaṃsa, and free the world from evil. |
| Majhikandi | Middle panel | Putanā feeds Kṛṣṇa. Kṛṣṇa kills Putanā while suckling her breasts. Yaśodā cures Kṛṣṇa by brushing him with the tail of a cow, Śakaṭāsurabadha. Kṛṣṇa killing the cart demon Śakaṭā. Kṛṣṇa learning lessons from his *Guru*. |
| | (south wall) | Kṛṣṇa playing in the dust asking for cheese, stealing cheese from the milk maiden's house. *Gopis* complain, Yaśodā admonishing Kṛṣṇa. Kṛṣṇa eating dirt. |
| | (east wall) | Śakaṭāsurabadha, Kṛṣṇa with Yaśodā and Baḷarāma, Kṛṣṇa and Baḷarāma learning lessons from Sandipani. |
| | (west wall) | Nandautsava, people of Gopa are rejoicing at the birth of Kṛṣṇa, Nanda is seen in his place, *dāris* are |

| | | |
|---|---|---|
| | | dancing, *apsarās* are in heaven, sweets are distributed. Drummers and pipers are playing music. |
| Majhikandi | Lower panel (north wall) | Bakāsurabadha, Kṛṣṇa and Baḷarāma tending cows in the forest, Aghāsurabadha, Kṛṣṇa killing the demon Aghā, Kṛṣṇa is killing Tṛṇāsura, Kṛṣṇa with Nanda and Yaśodā. |
| | (south wall) | Kṛṣṇa and Baḷarāma tending cows in the forest. Droṇāsura is carrying Baḷarāma on his shoulders, *vastraharaṇa*. |
| | (east wall) | Akrura alights from his chariot and pays respect to Kṛṣṇa.<br>Kṛṣṇa and Baḷarāma with *gopāḷas* seen in the forest. Akrura extends invitation to go to Mathurā to witness bow festival. |
| | (west wall) | Kṛṣṇa and Baḷarāma buying berries *(koḷi)*. Yaśodā with a *gopi* and Kṛṣṇa in her apartment. Kṛṣṇa and Baḷarāma seen tending cows with friends in the forest. |

**Majhibakharā**

| | |
|---|---|
| (west wall)<br>(south side) | *Aṣṭasakhi* in *kunja*,<br>Sudeśi, Indurekhā,<br>Rangadesi, Tungavidya. |
| (west wall)<br>(north side) | *Aṣṭasakhi* in *kunja*<br>Laḷtā, Çampakalatā,<br>Visākhā, Çitrā. |

**Gamā**

| | |
|---|---|
| Upper panel<br>(north wall) | Indra, Agni, Yama,<br>Nairuta, Varuṇa. |
| Middle panel<br>(north wall) | Matsya *avatāra*,<br>Kaçhapa *avatāra*,<br>Varāha *avatāra*,<br>Narasiṃha *avatāra*,<br>Vāmana *avatāra*. |
| Lower panel<br>(north wall) | Rāmapaṭṭābhiṣeka |
| Upper panel<br>(south wall) | Ananta, Brahmā,<br>Aiśānya, Kuvera, Vāyu. |
| Middle panel<br>(south wall) | Parsurāma *avatāra*<br>Rāma *avatāra*<br>Baḷarāma *avatāra*<br>Buddha *avatāra*<br>Kaḷki *avatāra* |
| Lower panel<br>(south wall) | Rādhā Kṛṣṇa in *kuñja*,<br>Nārada |

# APPENDIX THREE

## Temple Records

(1) This record is now in the possession of Lokanath Baxi Patnaik of Dharākote. It is written in Oriya with Oriya scripts. The numericals are in English. It gives a list of temple servants who have received cooked offerings and cakes from the Guṇḍiçā temple during the return car festival. It mentions thirty-two servants in two columns (the left coulmn mentions fourteen and the right one lists eighteen). The cooked offerings have been distributed in pots. Twenty-six of them have been given to the servants as mentioned in the left column. Sixty-two have been distributed to the eighteen servents as mentioned in the right column. The record is signed in the year nineteen hundred and thirty-nine on the sixteenth day of June.

(2) This record is in the possession of the Temple Administration, Jagannātha Temple, Dharākote. The language and script are in Oriya, and the numericals in English. The record is produced here in three pages. It has three columns. The left column lists twenty-four festivals which are celebrated in the Jagannātha temple. The middle column mentions the expenditure, in terms of rice, whereas the right column mentions expenditure in rupees. It is unsigned.

[illegible]

| କ୍ରମ | [illegible] | [illegible] | କ୍ରମ | [illegible] | ମୋଟ |
|---|---|---|---|---|---|
| 1 | [illegible] | 4 | 1 | [illegible] | 16 |
| 2 | [illegible] | 2 | 2 | [illegible] | 6 |
| 3 | [illegible] | 1 | 3 | [illegible] | 3 |
| 4 | [illegible] | 1 | 4 | [illegible] | 4 |
| 5 | [illegible] | 2 | 5 | [illegible] | 2 |
| 6 | [illegible] | 1 | 6 | [illegible] | 3 |
| 7 | [illegible] | 4 | 7 | [illegible] | 2 |
| 8 | କୁମ୍ଭାର | 4 | 8 | [illegible] | 3 |
| 9 | [illegible] | 2 | 9 | [illegible] | 1 |
| 10 | [illegible] | 1 | 10 | [illegible] | 3 |
| 11 | [illegible] | 1 | 11 | [illegible] | 1 |
| 12 | [illegible] | 1 | 12 | [illegible] | 1 |
| 13 | [illegible] | 1 | 13 | [illegible] | 1 |
| 14 | [illegible] | 1 | 14 | [illegible] | 1 |
| | | | 15 | କୁମ୍ଭାର | 1 |
| | | 26 | 16 | [illegible] | 8 |
| | | | 17 | [illegible] | 4 |
| | | | 18 | [illegible] | 2 |
| | | | | | 62 |

[illegible]

[illegible]

[illegible] 16/6/39

Temple Record (i) List of Temple servants

Temple Record (ii) List of Temple Festivals

| | | | |
|---|---|---|---|
| 17 | [illegible] | | [illegible] 39-00 |
| 18 | [illegible] | | [illegible] 108 00 |
| 19 | [illegible] | | [illegible] 18 00 |
| [illegible] | [illegible] | [illegible] | [illegible] 5.00 |
| [illegible] | [illegible] | [illegible] | [illegible] 5 00 |
| 22 | [illegible] | [illegible] | [illegible] 35.00 |
| 23. | [illegible] | [illegible] | [illegible] 1000.00 |
| 24 | [illegible] | | [illegible] 815.00 |

Temple Record (ii) List of Temple Festivals

| No. | Festival | | Amount |
|---|---|---|---|
| 25 | [illegible] | | 6.00 |
| 26 | [illegible] | | 16.00 |
| 27 | [illegible] | | 16.00 |
| 28 | [illegible] | [illegible] | 13.10 |
| 29 | [illegible] | | 13.00 |
| 30 | [illegible] | [illegible] | 37.50 |
| 31 | [illegible] | [illegible] | 34.00 |
| 32 | [illegible] | [illegible] | 60.00 |
| 33 | [illegible] | [illegible] | 1650.00 |
| 34 | [illegible] | [illegible] | 540.00 |
| 35 | [illegible] | [illegible] | 300.00 |
| 36 | [illegible] | | 200.00 |

Temple Record (ii) List of Temple Festivals

# APPENDIX FOUR

## List of Craft Persons in Dharākote

| Name of the Craft | Name of the Craft Persons |
|---|---|
| Paṭa Painting, Masks and Cowdung Toys | Brindābana Mahāraṇā, age 40. |
| | Rabindra Kumar Mahāraṇā, age15. |
| | Jogindra Mahāpātra, age 65. |
| | Kṛṣṇa Mahāpātra, age 25. |
| | Niḷamādhaba Mahāpātra, age 25. |
| | Bipraçarana Mahāpātra, age 25. |
| | Shyāmasundara Mahāpātra, age32. |
| | Rāmahari Mahāpātra, age 40. |
| | Prafulla Mahāpātra, age17. |
| | Rajendra Kumar Mahāpātra,age19. |
| | Kamaḷā Mahāpātra, age 35 (w). |
| | Nityānanada Mahāpātra, age 45. |
| | Satyabhāmā Mahāpātra,age 50(w). |
| | Shobā Mahāpātra, age 36(w). |
| | Bāsanti Mahāpātra, age 15(w). |
| | Śaśikaḷā Mahāpātra, age 40(w). |
| | Padmāvati Mahāpātra, age 65(w). |
| | Golāpa Mahāpātra, age 22(w) |
| | Harapriyā Mahāraṇā, age 36(w). |
| | Santoṣi Mahāraṇā, age 16(w). |
| Stone Carving | Surendra Mahāpātra, age 46. |
| | Rājendra Mahāpātra, age 19. |
| | Purnabāsi Mahāpātra, age 40. |
| | Debendra Mahāpātra, age 45. |
| | Niḷāçaḷa Mahāpātra, age 13. |
| | Sasikaḷā Mahāpātra, age 35(w). |
| | Sumitrā Mahāpātra, age 18(w). |
| | Kanaka Mahāpātra, age 25(w). |
| | Goura Çandra Mahārāṇa, age 45. |

| | |
|---|---|
| | Udayanātha Mahārāṇa, age 21. |
| | Çandramaṇi Mahāraṇā, age 23. |
| Pottery | Govinda Beherā, age 30. |
| | Trināthа Beherā, age 30. |
| | Surya Beherā, age 21. |
| | Banamāḷi Beherā, age 64. |
| | Baṃsidhara Beherā, age 20. |
| | Kaiḷaśa Beherā, age 25. |
| | Kṛṣṇa Beherā, age 35. |
| Applique | Rabi Mahāpātra, age 22. |
| | Suniā Mahāpātra, age 14(w). |
| | Sukānti Mahāpātra, age 16(w). |
| | Pārvati Mahāpātra, age 40(w). |
| Solapith | Yudhisthira Muni, age 36. |
| | Kishore Muni, age 20. |
| | Arakṣita Muni, age 30. |
| | Dibākara Muni, age 16. |
| | Śibarāma Muni, age 55. |
| | Manjuḷā Muni, age 17(w). |
| | Hādu Muni, age 17. |

Documented in the year 1984.

# APPENDIX FIVE

## Important Personalities of Dharākote at the Beginning of the Twentieth Century (1909 A.D.)

Çintāmaṇi Mohanty has composed a small booklet entitled *Dharākote Darsana*. This contains poems eulogising Dharākote, its natural beauty, rulers and important personalities. This has been published by the Keśari Printing Press, Dharākote in 1909 A.D. Although nothing specific has been mentioned with regard to the Jagannātha temple, there are general references, which are most probably connected with the Jagannātha temple. The construction of the temple has been completed in 1914 A.D. and when the booklet was published, it was under construction. From the preface of the book, it is known that Somanātha Mohanty, the younger brother of Çintāmaṇi Mohanty, has dedicated his brother's literary masterpiece to King Madanamohana Singh. It may be presumed that the poems have been composed earlier than 1909 A.D. Since the temple was not completed at the time, the poet probably has prefered not to be specific about it. Nevertheless, he mentioned that the temple is surrounded by a strong compound wall, and that the view of the palace is superb as seen from behind. This is a definite reference to the Jagannātha temple. The poet also says that the people of the town are experts in the applied arts (*vyavahāra kaḷā*). In praise of temple art, he writes that any person who could appreciate the fine workmanship of the temple art is likely to be awestruck.

In his last poem, Çintāmaṇi Mohanty refers to a few personalities of the town. Of them, a few are employed in the palace as clerks, teachers, etc., while the rest are affiliated to the Jagannātha temple. This can be ascertained from their titles. I have bracketed the words *'bhāi'* and *'babu'* which are not the titles or surnames of the persons, but are a mode of address. In certain other cases where he has mentioned the caste *karaṇa* against the name, without mentioning the surnames, I have bracketed the name 'Patnaik' along with their names. A few other personalities are mentioned without their first names, but with their customary titles, which most probably refers to their service (*sevā*) in the Jagannātha temple. There are Haḍaparatna (Sl. No. 11), Bebartā Patnaik (Sl. No. 260 and Paṭṭajyotiṣa (Sl. No. 30). Besides, Bhāgirathi Bebartā

( Sl. No. 15), Çandramaṇi Śrikaraṇa (Sl.No.16), Bālāji Gantāyata (Sl. No. 21), Lingarāja Rājapurohita (Sl. No. 31) and Maguṇi Rāigaru (or Rājaguru), were all most probably rendering services to the Jagannātha temple. Given below is the list of names:

1. Kutuçhā Rao Pandit, *Sirastādār*
2. Bāsudeva (Patniak), Private Secretary
3. Bāsudeva Mahāpātra, *Tarkaaḷankāra* (versatile Sanskrit scholar)
4. Lakshmi Śarana Bhatta. The poet has requested him to publish work on Upendra Bhanja
5. Tarānāth (babu), Teacher from Cuttack
6. Dayānidhi Dāsa, Teacher
7. Bhubaneswer (babu), Teacher
8. Sankara (nanā), Teacher
9. Padamanābha Paṇḍā, Teacher (expert in *karmakāṇḍa* rituals)
10. Surya Prakasa Vaidyaratna, probably from the present Āndhra area. The poet requests him in his poem to translate an *Āndhrāpothi* into Oriya.
11. Haḍaparatna
12. Nārāyaṇa Çāu (Patnaik)
13. Dinabandhu (bhai), employed in the palace
14. Niḷādri (bhāi), Head Clerk
15. Bhāgirathi Bebartā, a man of dubious character (of Hariḍākhaṇḍi, district of Ganjam)
16. Çandramaṇi Śrikaraṇa, appointed to a high post.

    His father was a popular poet like Raja Krishna Singh
17. Rādhu ( Rādhā Mohan Patnaik)
18. Baidyanātha (Baidyanātha Patanik)
19. Kṣetrabāsi Pāthi, Revenue Surveyor
20. Ayodhyā Dāsa Bābāji, Chief Mahanta in charge of all the *maṭhas* of Dharākote. The poet is sad to notice the deterioration of the Gaunikia *maṭha*. The subjects (*prajā*) of Dharākote used to denote a *gauni* (unit of

measure) rice. The poet expresses his surprise
that despite the donations, the condition of the maṭha is becoming worse.

21. Bipra Gopinātha Misra, Purāṇa *pāṭhaka* (reciter of *Purāṇa*)
22. Bālāji Gantāyata
23. Vaidyabhuṣana
24. Puruṣottama Swāin, a great personality
25. Gapāḷa Patnaik, a poet.
26. Bebartā Patnaik, a poet of high calibre.
    The poet of this booklet has
    requested Bebartā Patnaik to
    publish *Premasudhānidhi* with a
    commentary (*tikā*).
27. Ananta Dāsa, composer of *Tarakamahātmya*
    The poet has urged Ananta Dāsa to
    compose two more *Mahātmyas*.
28. Śyāma Sundara Goswāmi, journalist and patriot,
    lives in the village of Putu near Dharākote. Syāma Sundara had
    organised a library in the memory of his father
    namely 'Vināyaka Paṭhāgāra'
29. Sāhitya Bhuṣana, a popular Sanskrit scholar of Dharākote
30. Pāṭṭajyotiṣa, the poet is urged to compose a simple
    book on astrology
31. Lingāraja Rāja Purohita, a respectable personality
32. Lokanātha Misra, a traditional Sanskrit paṇḍit
33. Lingaraja Sarmā, the poet is sad, because Lingarāja
    has neglected his literary pursuits.
34. Niḷakaṇṭha Kavirāja, He is known as *gairika paṇḍita*.
    The poet urges him at least to compose some *çhānda pothi*
    with commentary (*ṭikā*)
35. Maguṇi Raiguru, a Sanskrit scholar.

# Index

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## K



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## Y



## Z

**Dinanath Pathy**. is a practising contemporary painter, writer and art historian. Designed and curated International Exhibitions— Indian Popular Art in Sweden and USSR for Festival of India, Kalinga Bali Yatra- International Orissan Festival in Indonesia. Acted as Commissioner, Director and Jury for prestigious International events like, 7th Triennale India, 4th Cairo Biennale, National Contemporary Art Exhibition etc. Co-author to Dr. Eberhard Fischer for publications— *Orissa Kunst und Kulture in Nordost Indien*, 1980, *Die Perlenkette Dem Geliebten Elf illustrierte Palmblatter Zur Rasika Haravali*, 1990, *Murals for Goddesses and Gods—The Tradition of Osakothi Ritual Paintings in Orissa*, 1996. Illustrated Children books for Unicef, New York in collaboration with Eberhard and Barbara Fischer. Author of *Traditional Paintings of Orissa, Essence of Orissan Paintings, Painted Icons* and *Mural Paintings in Orissa*. Exhibited in India and in Zurich, Japan, Indonesia, Sweden, Moscow, China and London. Awarded President of India Silver Plaque for Painting, A.L. Basham Memorial Award for Research, Sahitya Akademi Award for Creative Writing, and Certificate of Honour in 98 International China Art Expo.

Recipient of British Council Fellowship, Nehru Trust, Victoria &Albert Museum Fellowship, Japan Foundation Fellowship and BEF Foundation, Zurich Fellowship. Held important assignments—Curator of Art and Crafts, Orissa State Museum, Founder Principal, B.K. College of Art and Crafts, Bhubaneśwar and Secretary, Lalit Kala Akademi, New Delhi.

Now working on "Renewal Art—The Indian Tradition with specific reference to the work of *Çitrakāras* in Orissa" on a Jawaharlal Nehru Fellowship.

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